



THE ACADEMY.

A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

No. 994.
[New Issue.]

SATURDAY, MAY 23, 1891.

PRICE 3d.
[Registered as a Newspaper.]

SAMPSON LOW, MARSTON & COMPANY'S NEW BOOKS

New Novels and Stories at all the Libraries.

WEDLOCK, and its SKELETON KEY. By Kate Hope Huntly. 2 vols., crown 8vo, cloth, 21s.

A MAN'S CONSCIENCE. By Avery Macalpine. 2 vols., crown 8vo, cloth, 21s.

A HIDDEN FOE: a Story of Love and Mystery. By G. A. Henty, Author of "The Curse of Carne's Hold," "The Plague Ship," &c. 2 vols., crown 8vo, cloth, 21s.

THE GENTLEMAN DIGGER: a Study of Society at Johannesburg. By Anna, COMTESSE DE BREMONT. Crown 8vo, cloth, 6s.

THE RICHEST MERCHANT in ROTTERDAM. By A. N. Homer, Author of "Red Ruin," &c. 2 vols., crown 8vo, 21s.

"The story is distinctly an interesting one, and is somewhat rather out of the ordinary run of fiction."—*Queen*.

NOT a MOMENT to SPARE. By Hugh Coleman Davidson, Author of "The Old Adam," &c. 2 vols., crown 8vo, 21s.

"The book is one that will be read without the skipping of a line."—*Scotsman*.

JACK ABBOTT'S LOG: a Yarn of the Merchant Service. By Robert Brown, Author of "Jack's Yarn," &c. New Edition, with Additional Matter. Crown 8vo, cloth, 6s.

THE DEVIL and the DOCTOR. By Phinlay Glenelg. Cr. 8vo, paper covers, 1s.

DAVID COX and PETER DE WINT: Memoirs of their Lives and Works. By GILBERT R. REDGRAVE. With numerous Illustrations. Crown 8vo, cloth, 3s. 6d. (New Volume in the "Great Artists Series.")

COUNT CAMPELLO and CATHOLIC REFORM in ITALY. By the Rev. Alex. ROBERTSON, of San Remo. With Preface by the ARCHBISHOP of DUBLIN. With Portrait. Crown 8vo, cloth, 5s.

THE LANCASHIRE LIFE of BISHOP FRASER. By John W. Diggle, M.A., Vicar of Mossley Hill, Liverpool.

POPULAR REVISED EDITION, with a New Portrait and other Illustrations. Crown 8vo, cloth, 3s. 6d. "This fascinating biography."—*Standard*.

LOW'S STANDARD NOVELS.

NEW AND CHEAPER ISSUE.

Crown 8vo, fancy boards, 2s.; cloth uniform, 2s. 6d. each.

LORNA DOONE. By R. D. BLACKMORE.

SENIOR PARTNER. By Mrs. RIDDELL.

CLARA VAUGHAN. By R. D. BLACKMORE.

THE GUARDIAN ANGEL. By OLIVER WENDELL HOLMES.

HER GREAT IDEA, and other Stories. By Mrs. WALFORD.

THE CASTING AWAY of MRS. LECKS and MRS. ALESHINE; and THE DUSANTES. By FRANK R. STOCKTON, Author of "Rudder Grange."

SOME ONE ELSE. By Mrs. CROKER.

ADELA CATHCART. By GEORGE MAC DONALD.

CRIPPS the CARRIER. By R. D. BLACKMORE.

DRED. By HARRIET BEECHER STOWE.

THE VASTY DEEP. By STUART CUMBERLAND.

DAISIES and BUTTERCUPS. By Mrs. RIDDELL.

GUILD COURT. By GEORGE MAC DONALD.

MARY ANERLEY. By R. D. BLACKMORE.

*** To be followed by others.

NOVELS BY WILLIAM BLACK.

In uniform crown 8vo, volumes, cloth, 6s. each.

THE NEW PRINCE FORTUNATUS.

IN FAR LOCHABER.

THE STRANGE ADVENTURES of a HOUSEBOAT.

THE PENANCE of JOHN LOGAN.

A DAUGHTER of HETH.

IN SILK ATTIRE.

KILMENY.

THREE FEATHERS.

SUNRISE.

LADY SILVERDALE'S SWEET-HEART.

WESSEX NOVELS BY THOMAS HARDY.

In uniform crown 8vo volumes, boards, 2s.; and cloth, 2s. 6d. each.

FAR from the MADDING CROWD.

THE MAYOR of CASTERBRIDGE.

THE TRUMPET-MAJOR.

THE LAODICEAN.

THE RETURN of the NATIVE.

THE HAND of ETHELBERTA.

A PAIR of BLUE EYES.

TWO on a TOWER.

London: SAMPSON LOW, MARSTON & COMPANY, LIMITED, St. Dunstan's House, Fetter Lane, Fleet Street, E.C.;
AND ALL BOOKSELLERS.

TABLE OF CONTENTS.

	PAGE
DEAN CHURCH'S THE OXFORD MOVEMENT, by G. A. SIMCOX	481
COL. CHURCH'S LIFE OF ERICSSON, by Judge O'CONNOR MORRIS	482
WILLIAM MORRIS'S NEWS FROM NOWHERE, by LIONEL JOHNSON	483
THE REBUILDING OF GLAMIS CASTLE, by JOHN GRAY	484
THE DOWNFALL OF PAGANISM, by F. T. RICHARDS	485
NEW NOVELS, by J. A. NOBLE	486
SOME VOLUMES OF VERSE	487
NOTES AND NEWS	488
THE FORTHCOMING MAGAZINES	489
UNIVERSITY JOTTINGS	490
ORIGINAL VERSE: "IN OLDEN DAYS," by B. L. T.	490
MAGAZINES AND REVIEWS	490
THE BODLEIAN LIBRARY	490
SELECTED FOREIGN BOOKS	490
CORRESPONDENCE:—	
<i>Egypt and Syria in the Time of the Nineteenth Dynasty,</i> by A. H. SAYCE; <i>The Shakspeare Quarto Facsimile Series</i> , by Dr. FURNIVALL; <i>Sir Thomas More's Treatment of Heretics</i> , by James Gairdner; <i>The City of Padua</i> , by Prof. KRALL	491
APPOINTMENTS FOR NEXT WEEK	492
MAX MÜLLER'S PHYSICAL RELIGION, by A. W. BENN	492
TWO TRANSLATIONS FROM THE GERMAN	493
SCIENCE NOTES	493
MEETINGS OF SOCIETIES	493
MR. HOLMAN HUNT'S "MAY-DAY ON MAGDALEN TOWER," by COSMO MOSKHOUSE	494
THE FRENCH SALONS, IV., by CECIL NICHOLSON	495
OBITUARY: THOMAS COLLIER, by F. W.	495
CORRESPONDENCE:—	
<i>The Mutilation of the Monuments of Ancient Egypt</i> , by the Rev. Chauncy Murch	495
NOTES ON ART AND ARCHAEOLOGY	496
"THE ANONYMOUS LETTER," by F. WEDMORE	497
MUSIC OF THE WEEK	497
MEMOIR OF JENNY LIND, by J. S. SHEDLOCK	498

WANTED TO PURCHASE ACADEMY

Vols. 1 to 32.—B. F. STEVENS, 4, Trafalgar Square, London, W.C.

TO AUTHORS and others.—MSS. type-written in per 1,000 words. Duplicate copies. Translations from French, German, or Italian. Shorthand notes taken.—Mrs. COLLINS, 80, New Oxford Street.

EARLY ENGLISH SCHOOL.—SHEPHERD'S SPRING EXHIBITION includes choice works by Sir J. Reynolds, Gainsborough, Romney, Constable, Crome, Cotman, Stark, Vincent, Hogarth, Morland, Wilson, Bonington, &c.—SHEPHERD BROS.' GALLERY, 27, King Street, St. James's Square.

FRENCH GALLERY, 120, Pall Mall.—The THIRTY-EIGHTH ANNUAL EXHIBITION of Pictures by Artists of the Continental Schools is NOW OPEN. Admission, 1s.

CATALOGUES.

FOREIGN BOOKS and PERIODICALS promptly supplied on moderate terms. CATALOGUES on application. DULAU & CO., 37, SOHO SQUARE.

MESSRS. DRUMMOND & CO., 14, HENRIETTA STREET, COVENT GARDEN, W.C., are the sole representatives in Great Britain of HERR HANFSTAENGL, of Munich, the well-known Artist in PHOTOGRAPHY. There is a steadily increasing demand for reproductions by this justly celebrated process for large plates and editions de luxe. For ordinary Book Illustrations, Catalogues, Advertisements, &c., Messrs. DRUMMOND & CO. have the latest and most improved processes. Specimens on view. Prices on application.

TO CREST HOLDERS.

COMMUNICATIONS and full PARTICULARS of CRESTS and BLAZONINGS used are REQUESTED by the undersigned, who is engaged in preparing an entirely new Edition of Fairbairn's Standard Book of Crests. Proofs of entry and sketches will be submitted for approval on application.—Prospectus on application.

A. C. FOX-DAVIES, 20, John Street, Adelphi, London, W.C. he published by T. C. & E. C. JACK, London and Edinburgh.

Collection of Engravings of H. F. BELL, Esq.—Second Portion

MESSRS. PUTTICK & SIMPSON will SELL BY AUCTION, at their HOUSE, 47, LEICESTER SQUARE, W.C., on FRIDAY, MAY 23, at 1 o'clock precisely, the SECOND PORTION of the COLLECTION of FANCY and other ENGRAVINGS of H. BELL, Esq., and including a number of fine Portraits in mezzotint. Catalogues on receipt of two stamps.

Miscellaneous Books, Old and Modern, in various Classes; Bibliographical Collection, Scarce and Curious Tracts.

MESSRS. PUTTICK & SIMPSON will SELL BY AUCTION, at their HOUSE, 47, LEICESTER SQUARE, W.C., on WEDNESDAY, JUNE 3, and Two Following Days, at ten minutes past 1 o'clock precisely, a large COLLECTION of MISCELLANEOUS BOOKS, including the Library of a Collector, comprising Old and Rare Books on America, &c.—Bibliographical Collections—Rare and Curious Tracts—a Collection of the Works of Voltaire and Mary Howitt, presentation copies—Musée Français—Ruskin's Stones of Venice—Second Folio Shakspeare—Old Bibles—Scarce County Poll Books, &c. Catalogues in preparation.

Just Published, crown 8vo, cloth, price 1s. 6d.

HINTS ON MEMORY. By Rev. JAMES COPNER M.A. Those who are curious about the subject will find much that is suggestive in Mr. Copner's pages.—*Scotsman*. WILLIAM & NORTON, 14, Henrietta Street, Covent Garden, London, W.C., and 29, South Frederick Street, Edinburgh.

COMPLETION OF THE

SHAKSPEARE QUARTO FACSIMILES.

With Introductions, Line-Numbers, &c., by Shakspeare Scholars, issued under the superintendence of

Dr. F. J. FURNIVALL, Camb.,

Founder and Director of the New Shakspeare Society.

WITH FOREWORDS OR INTRODUCTIONS BY

Prof. DOWDEN, Mr. P. A. DANIEL, Dr. FURNIVALL, Mr. H. A. EVANS,

Mr. A. SYMONS, Mr. EBSWORTH, Mr. T. TYLER,

Mr. W. A. HARRISON, Mr. H. P. STOKES, Mr. P. Z. ROUND,

And other Shakspeare Scholars.

PHOTO-LITHOGRAPHED AND PRINTED BY

W. GRIGGS and CHARLES PRAETORIUS.

43 vols., small 4to, half-bound, £15.

A considerable stock of Vols. I.—VIII. were destroyed by the fire at Mr. Griggs's Printing Office. Separate volumes are sold at 10s. 6d. each.

Every genuine student of Shakspeare has always desired to own those Quartos of his Master's Plays and Poems which are the necessary foundations of the Text of so many of his greatest productions in the first three periods of his work. Not only in importance next to the First Folio, but even above it, for some Plays, and for all the Poems, stand the first or second Quartos, from which, or completed copies of which, certain Plays in that Folio were printed; and every true and faithful worker at Shakspeare's text must want to have in his own hand, under his own eye, and as his own, trustworthy facsimiles of these truest representations of the poet's own manuscripts.

List of those Plays which Furnivall has and Halliwell has not:—

MIDSUMMER NIGHT'S DREAM, 1600. Roberts, Q2.—RICHARD II., 1597, best Q4.—PERICLES, 1609, Q2.—OTHELLO, 1630.—PASSIONATE PILGRIM, 1599.—TAMING of the SHREW, 1594.—CONTENTION, 1594.—TRUE TRAGEDY, 1595.—WHOLE CONTENTION, 2 Parts, 1619.—FAMOUS VICTORIES, 1598.—TROUBLESOME RAIGNE, 1591.

BERNARD QUARITCH, 15, PICCADILLY, LONDON.

Now Ready,
JUNE NUMBER,
One Shilling.

Besant.
Du Maurier.
Hardy.

The Contents include Part I. of George du Maurier's first novel, "Peter Ibbetson," with 14 Illustrations by the Author; Walter Besant's first descriptive paper of "London"; Part IV. of Thomas Hardy's "Wessex Folk"; "The Warwickshire Avon," Part II., by A. T. Quiller Couch, with 28 Illustrations by Alfred Parsons; "The Royal Châteaux of the Loire" (Illustrated), by the Canadian Poet, Louis Fréchette; an Account of an Excursion into the Interior of the Argentine Republic, by Theodore Child; beside many other attractive features.

BEGINNING A NEW VOLUME.

JAMES R. OSGOOD, McILVAINE & CO., 45, ALBEMARLE STREET, LONDON, W.

ROYAL SOCIETY OF LITERATURE.

20, Hanover Square, W.—At the next meeting, WEDNESDAY, MAY 27th, at 5 p.m., Mr. W. MARSHAM ADAMS will read a paper on "THE ORIGIN OF ALPHABETS."

BRITISH RECORD SOCIETY.

The ANNUAL GENERAL MEETING will be held in the CHAMBERS of Mr. ATHILL, Richmond Herald, Herald's College, Queen Victoria Street, E.C., on FRIDAY, 29th May, at 4 p.m.

124, Chancery Lane, W.C., W. P. W. PHILLIMORE, Hon. Secretary.

THE LIBRARY COMMISSIONERS for

the PARISH of ST. GEORGE, HANOVER SQUARE, invite APPLICATIONS for the post of LIBRARIAN and CLERK. Previous experience in a Public Library essential. Candidates to be between 25 and 40 years of age. Applications to be made in own handwriting on foolscap paper, stating age, and particulars of present and previous employment, also whether married or single, to be sent in to the Vestry Clerk, at the Vestry Hall, Mount Street, London, W., with copies of testimonials, not more than five in number, on or before WEDNESDAY, 10th JUNE, endorsed "Application for office of Librarian." Salary £200 per annum, with residence and coals and gas when the library building is opened. Personal canvassing prohibited.

By order,
J. H. SMITH, Vestry Clerk.

May 19th, 1891.

LONDON LIBRARY, St. James's Square,

S.W.—The FIFTIETH ANNUAL GENERAL MEETING of the Members will be held in the READING-ROOM on THURSDAY, the 28th May, at 3 p.m. The Very Rev. the DEAN of WESTMINSTER will take the Chair. ROBERT HARRISON, Secretary and Librarian.

THE HEAD MASTERSHIP of

TETTENHALL COLLEGE will be vacant at the close of the Summer Term, owing to the retirement from the profession of the present Head Master, A. W. Young, Esq., M.A. Applicants must be graduates of a University of the United Kingdom. Applications with Testimonials must be received on or before the 31st of May. For particulars apply to the CHAIRMAN, Tettenhall College, Tettenhall, Staffordshire.

THE NINTH INTERNATIONAL CON-

GRESS OF ORIENTALISTS to be held in LONDON in SEPTEMBER, 1892, will be under the following administration:—

President.—Prof. MAX MÜLLER.
Vice-Presidents.—The Marquis of Ripon, K.G., C.S.I.; Lord Northbrook, G.C.S.I., D.C.L.; Lord Reay, G.C.I.E., LL.D.; Sir John Lubbock, Bart., M.P.; Sir George Birdwood, M.D., LL.D., K.C.I.E., C.S.I.; Sir William Hunter, K.C.S.I.; Sir William Markby, K.C.I.E.; Sir Edwin Arnold, K.C.I.E., C.S.I.; The Provost of Oriel College, Oxford; The Master of Balliol College, Oxford; The Master of Christ's College, Cambridge; Henry Seymour King, Esq., C.I.E., M.P.

The Central Committee of Organisation consists of the Vice-Presidents together with the following:—Prof. A. H. Sayce, Prof. R. K. Douglas, Dr. C. D. Ginsburg, Dr. E. W. Bullinger, Dr. C. H. H. Wright, Dr. T. H. Thornton, C.S.I., Prof. Peterson, D.Sc., E. Delmar Morgan, Esq., Prof. C. Bendall, Prof. Mahaffy, J. B. Bowring, Esq., C.S.I., Prof. R. Stuart Poole, LL.D., Stanley Lane-Poole, Esq., Sir Alfred C. Lyall, K.C.B., J. F. Hewitt, Esq., Rev. Dr. Morris, F. V. Dickens, Esq., Prof. T. de Lacquerie, T. G. Pinches, Esq., and the Presidents and Secretaries of the various sections.

Treasurer.—E. Delmar Morgan, Esq., 15, Roland Gardens, S.W.
Honorary Secretaries.—Prof. R. K. Douglas, Dr. E. W. Bullinger, Prof. A. A. Macdonell, Prof. Peterson, D.Sc. (for Bombay), and The Raja Parni Mohan Mukharji, C.S.I. (for the Bengal Presidency).

SECTIONS.	PRESIDENTS.	SECRETARIES.
1. Aryan	Prof. Cowell	Prof. A. A. Macdonell
2. Semitic	Prof. A. H. Sayce	T. G. Pinches, Esq.
(a) Assyrian and Babylonian		
(b) General	Prof. Robertson Smith	A. A. Bevan, Esq.
3. China and the Far East	Sir Thos. Wade, K.C.B.	Prof. Douglas
4. Egypt and Africa	Prof. Le Page Renouf	E. Wallis Budge, Esq.
5. Australasia and Oceania	Sir Arthur Gordon, K.C.M.G.	Rev. R. H. Codrington, D.D.
6. Anthropological, Mythological, &c.	Dr. E. B. Tylor	Prof. Thys David, LL.D.

Among the fifty or more foreign Orientalists who have given their written adhesion to the Congress may be mentioned Professors Dillmann (President of the Congress held at Berlin in 1881), Weber Kuenen (President of the Congress held at Leiden in 1883), Bühler, De Harlez, De Goeje, Kichhorn, J. Karlovicz, Gottwaldt von Spiegel, D. Chwolson, Leopold von Schroeder, A. Vambay, C. Michel, Haupt, Reinisch, D. J. Müller, Rudolf Geyer, W. Hein, Zschokky, Mons. Léon Feu, &c. &c. &c. 22, Albemarle Street, London, W., May 10th.

Messrs. William Blackwood & Sons' NEW PUBLICATIONS.

THIS DAY IS PUBLISHED.

MRS. M. O. W. OLIPHANT'S MEMOIR OF THE LIFE OF LAURENCE OLIPHANT, and of ALICE OLIPHANT, his Wife.

2 vols., post 8vo. With Portraits, 21s.

THIS DAY IS PUBLISHED.

CRITICAL STUDIES IN ST. LUKE'S GOSPEL: its Demonology and Ebionitism. By COLIN CAMPBELL, B.D., formerly Scholar and Fellow of Glasgow University, Author of "The First Three Gospels in Greek, arranged in Parallel Columns," &c. Post 8vo, 7s. 6d.

THIS DAY IS PUBLISHED.

THERE as HERE. Poems by Jeanie MORISON, Author of "Sordello: an Outline Analysis," "The Purpose of the Ages," &c., &c. Crown 8vo, 3s. * A limited impression on hand-made paper bound in vellum, price 7s. 6d. each.

THIS DAY IS PUBLISHED.

CARDINAL BEATON: Priest and Politician. By JOHN HERKLESS. With a Portrait. Post 8vo, 7s. 6d. "A work which teems with the outcome of careful and in- tellectual historical research, and is written in an unaffected and eminently readable style."—*Daily Telegraph*. "A most interesting monograph which is an exceedingly fair and impartial account of the life and work of the great Cardinal."—*Modern Church*.

POPULAR EDITION, IN ONE VOLUME.

LIFE, LETTERS, AND DIARIES OF SIR STAFFORD NORTHCOTE, First Earl of Iddesleigh. By ANDREW LANG. With a Portrait and View of Pynes. Post 8vo, 7s. 6d.

WILLIAM BLACKWOOD & SONS,
EDINBURGH AND LONDON.

DR. MACLAREN'S NEW VOLUME.

Just out, crown 8vo, 302 pp., cloth boards, 5s., post free.

THE HOLY OF HOLIES: a Series of Sermons on the 14th, 15th, and 16th Chapters of the Gospel by John. By ALEXANDER MACLAREN, D.D.

BY DR. MACLAREN.

SECOND EDITION, crown 8vo, cloth boards, 5s., post free.

THE UNCHANGING CHRIST, and other Sermons. "It is not possible to open a page without perceiving illus- trations of his commanding power, as an exponent of Divine truth."—*Christian World*.

LONDON: ALEXANDER & SHEPHEARD,
21 AND 22, FURNIVAL STREET, E.C.

COLLEGES, &c.

LEAMINGTON COLLEGE.—THREE "COUNCIL" SCHOLARSHIPS (£21 each) and TWO "HOUSE" SCHOLARSHIPS (£31 10s. each) will be awarded in June.—Particulars from the HEAD MASTER.

THE UNIVERSITY of ST. ANDREWS GRANTS THE DIPLOMA and TITLE of LL.A. to WOMEN.

The Subjects of Examination may be selected from any seven out of
twenty-nine different subjects, the standard being the same as that for
the M.A. Degree. The centres of examination are St. Andrews,
Aberdeen, Bedford, Belfast, Birmingham, Bristol, Cardiff, Cheltenham,
Cork, Dublin, Dumfries, Edinburgh, Inverness, Leeds, Leicester,
Liverpool, London, Loughborough, Manchester, Newcastle-on-Tyne,
and Paisley.

For Prospectus, &c., apply to the SECRETARY, LL.A., Scheme, the
University, St. Andrews, N.B.

PUBLISHED BY DIGBY & LONG.

NOTICE.—The Fifth Edition (New and Revised) of "THE
AUTHOR'S MANUAL" contains Prefatory remarks by
Mr. W. E. GLADSTONE who has read and approved the Volume.

THE AUTHOR'S MANUAL: A Practical Guide to all Branches of Literature.

By PERCY RUSSELL.

* A four-page quarto prospectus, giving a general outline of the work
and containing a summary of Press Opinions, will be sent post free on
application to the Publishers.

DIGBY & LONG, 15, Bouverie Street, London, E.C.

F. V. WHITE & CO.'S RECENT PUBLICATIONS.

Novels at all Circulating Libraries.

By Fergus Hume.—WHOM GOD HATH

JOINED; or, A Question of
Marriage. By the Author of
"The Mystery of a Hansom Cab,"
"Miss Mephistopheles," "The
Man with a Secret," &c. 3 vols.
[Immediately.]

By Col. Rowan Hamilton.—BETWIXT

TWO LOVERS. By the Author
of "The Last of the Cornets,"
&c. 2 vols., 12s.

By F. C. Philips (Author of "As in a Looking

Glass," "Spiders and
Flies,"
and Percy Fendall (Author of "A Daughter's
Sacrifice," "Margaret Byng," &c.
2 vols.

"...the story is interesting and worth reading."—*Vanity Fair*.
"It is seldom that two men collaborate so successfully as do Messrs.
Philips and Fendall. It is almost impossible to tell where the work of
one ends and that of the other begins. There is a wonderful similarity
in style, a sympathy of thought, and an almost twin-like affection for
the same ideas. Both are smart writers. The novel they have just
written is quite the best they have done together. The central idea
is excellent. Kuma, the beautiful English-African dancer, is an ex-
quisite study of true femininity. The musician Raimond, her lover, is
a delightful study. There is no padding in the two volumes. Indeed,
there is not a page one can skip. Never has the life of the poor
creatures who live in booths and perform at fairs been more tenderly
drawn. The great charm of the book is its condensation of thought.
Nothing is overdone. We read all about the fairs and the strange
creatures that live in the fairs, but we want to read more. We get a
glimpse of country society, its fancy fairs and its dances, we wish we
could see more. How often can we say this of any novel in these days
of over-elaboration? "My Face is my Fortune" is a distinct success—a
hit. It discovers a new heroine and a fresh sensation."
—*St. Stephen's Review*.

By "Rita."—THE LAIRD O' COCKPEN.

By the Author of "Dame Dur-
den," "Sheba," "Miss Kate,"
&c. 3 vols.

"'Rita' has abundance of material out of which to make a good
story, and it may be allowed that she does make the most of it. The
best story that 'Rita' has yet written."—*Daily Telegraph*.
"The 'Laird o' Cockpen' may be useful to husbands at this trying
period when the Jackson judgment is still fresh."—*Daily Telegraph*.
"Is a pretty Scotch love-story...it is very highly to be com-
mended."—*Whitell Review*.
"It is rather in the manner of her charming book, 'Dame Dur-
den,' which it recalls by many touches of wistful and tender pathos."
—*Morning Post*.

At all Booksellers and Bookstalls.

By Mrs. Hungerford.—A LITTLE

REBEL. By the Author of
"Molly Bawn," &c.

By Mrs. Edward Kennard.—A HOM-

BURG BEAUTY. (New
Edition). By the Author of
"The Girl in the Brown Habit,"
&c.

By Mrs. Lovett Cameron.—JACK'S

SECRET. (New Edition.) By
the Author of "In a Grass
Country," &c. [Immediately.]

By F. C. Philips and C. J. Wills.—SYBIL

ROSS'S MARRIAGE: the
Romance of an Inexperienced
Girl." (3rd Edit.) [Immediately.]

NOTICE.

Serial Tales by B. M. Croker and Mrs. Robert
Jocelyn commenced in "BELGRAVIA,"
and Serial Tales by Mrs. Oliphant and
Curlis Yorke commenced in "LONDON
SOCIETY," Magazine for January.

The CATALOGUE of WORKS in PRINT

by John Strange Winter, Mrs. Edward Kennard, Hawley
Smart, B. L. Farjeon, Fergus Hume, Mrs. Lovett
Cameron, "Rita," Mrs. Hungerford (Author of "Molly
Bawn"), Helen Mathers, B. M. Croker, Florence Warden,
Mrs. Alexander, F. C. Philips, Mrs. Alexander Fraser,
Justin McCarthy, M.P., and Mrs. Campbell Praed, Bret
Harte, Annie Thomas (Mrs. Pender Cudlipp), Sir Randal
Roberts, Bart., Lady Margaret Majendie, The Hon. Mrs.
Fetherstonhaugh, Marie Corelli, Alfred C. Calmour,
Mrs. Houston, May Crommelin, Florence Marryat, The
Hon. Mrs. H. W. Chetwynd, Katharine Chetwynd, Col.
Rowan Hamilton, William Day, and other Authors, will
be sent on application.

F. V. WHITE & Co., 31, Southampton-st. Strand, W.C.

MR. MURRAY'S LIST.

STRAY VERSES. By Robert

LORD HOUGHTON. Crown 8vo, 6s.

[Just out.]

MARCIA: a Novel. By W. E.

NORRIS. New and Cheaper Edition. Crown
8vo, 6s. [Just out.]

SIR ROBERT PEEL'S EARLY

LIFE and POLITICAL CAREER DOWN
to 1827. By C. S. PARKER, M.P. Portrait.
8vo, 16s.

JENNY LIND'S LIFE, 1820-

1851. By Canon SCOTT HOLLAND and
W. S. ROCKSTRO. Portraits and Illus-
trations. 2 vols., 8vo, 32s.

A PUBLISHER and his

FRIENDS; Memoir and Correspondence of
John Murray. By SAMUEL SMILES.
Portraits. 2 vols., 8vo, 32s.

CAPTAIN YOUNGHUSBAND

on the QUEEN'S COMMISSION: How to
Prepare for it; How to Obtain it; and How to
Use it. Crown 8vo, 6s.

COMPLETION of the

DICTIONARY of GREEK and ROMAN
ANTIQUITIES. Edited by WM. SMITH,
LL.D., W. WAYTE, M.A., and G. E.
MARINDIN, M.A. Third Edition, Revised
and Enlarged. Illustrations. 2 vols. (Vol. II.
just out.) Medium 8vo, 31s. 6d. each.

NEW EDITIONS of FER-

GUSSON'S ARCHITECTURE; I. THE
MODERN STYLES. With a special account
of the Architecture of America. By Professor
ROBERT KERR. Third Edition. With 330
Illustrations. 2 vols., medium 8vo, 31s. 6d.
[Just out.]

II. INDIAN and EASTERN

ARCHITECTURE. New and Cheaper
Edition. With 400 Illustrations. Medium 8vo,
31s. 6d. [Just out.]

LONDON, PAST and PRESENT;

its History, Associations, and Traditions. By
H. B. WHEATLEY, F.S.A. Based on
Cunningham's Handbook. Library Edition.
3 vols., medium 8vo, £3 3s.

MEMOIR and LETTERS of

SIDNEY GILCHRIST THOMAS, IN-
VENTOR. Edited by R. W. BURNIE.
With Portraits. Crown 8vo, 9s.

DR. SALMON'S HISTORICAL

INTRODUCTION to the STUDY of the
BOOKS of the NEW TESTAMENT.
Fifth Edition. Post 8vo, 9s. [Just out.]

JOHN MURRAY, ALBEMARLE STREET.

RICHARD BENTLEY & SON'S LIST.

NOTICE.—The One Shilling Edition of **WILLIAM DAY'S REMINISCENCES of the TURF** is now Ready at all Booksellers and Railway Bookstalls.

FOUR NEW NOVELS.

JUST READY.

BY THE AUTHOR OF "ALASNAM'S LADY."
THE HALLETS:
A Country Town Chronicle.

By LESLIE KEITH,
Author of "A Hurricane in Petticoats," &c.
In 3 vols., crown 8vo.

BY LADY LINDSAY.
BERTHA'S EARL.

By the Author of "Caroline."
In 3 vols., crown 8vo.

BY THE HON. MRS. HENNIKER.
SIR GEORGE.

In 1 vol., crown 8vo, 10s. 6d.

BY THE AUTHOR OF "THE SIN OF
JOOST AVELINGH."
AN OLD MAID'S LOVE.

By MAARTEN MAARTENS.
In 3 vols., crown 8vo.

"The story is as Dutch as a modern Dutch picture of a Dutch interior. Cool shadows, fine touches, smooth surfaces, clear outlines, subdued meanings, among these sit Suzanna Varelkamp, the old maid; exactly as you may see in a Dutch picture an old lady in a prim room knitting a stocking and looking as if she and dust had never known each other. The story is fresh, vivid, original, and thoroughly interesting." *Saturday Review.*

BY THE AUTHOR OF "MAYGROVE."
AN AMERICAN DUCHESS;

A Pendant to "Miss Bayle's Romance."
By W. FRASER RAE.
In 3 vols., crown 8vo.

NOVELS by RHODA BROUGHTON.

COMETH UP as a FLOWER.
GOOD-BYE, SWEETHEART!
JOAN.
NANCY.
NOT WISELY but TOO WELL.
RED as a ROSE is SHE.
SECOND THOUGHTS.
BELINDA.
DOCTOR CUPID.
ALAS!

[In the press.
Each in 1 vol., crown 8vo, 6s.

NOVELS by ROSA N. CAREY.

NELLIE'S MEMORIES.
BARBARA HEATHCOTE'S TRIAL.
HERIOT'S CHOICE.
NOT LIKE OTHER GIRLS.
ONLY the GOVERNNESS.
QUEENIE'S WHIM.
ROBERT ORP'S ATONEMENT.
UNCLE MAX.
WEE WIFIE.
WOODED and MARRIED.
MARY ST. JOHN.

[In the press.
Each in 1 vol., crown 8vo, 6s.

NOVELS by W. E. NORRIS.

THIRLBY HALL.
A BACHELOR'S BLUNDER.
MAJOR and MINOR.
MISS SEAFLO.
THE ROGUE.

Each in 1 vol., crown 8vo, 6s.

RICHARD BENTLEY & SON, New Burlington Street,
Publishers in Ordinary to Her Majesty the Queen.

GEORGE ALLEN'S LIST

WORKS BY JOHN RUSKIN.

THE STONES of VENICE.

Selections for Use of Travellers in Venice and Verona. In 2 vols., small post 8vo, cloth, 5s. each. Fourth Edition.

ST. MARK'S REST: the History

of Venice. Written for the help of the few Travellers who still care for her Monuments. 12mo, complete in cloth, 6s.

GUIDE to PICTURES in the

ACADEMY of FINE ARTS, VENICE. New Complete Edition, Revised and Corrected. In One Part, 1s., 8vo.

MORNINGS in FLORENCE.

Being Simple Studies of Christian Art for English Travellers. Third Edition. 12mo, 10d. each Number, in red leatherette.

1. Santa Croce.—2. The Golden Gate.—3. Before the Solder.—4. The Vaulted Book.—5. The Strait Gate.—6. The Shepherd's Tower. These Six Parts may be had bound together in cloth, price 4s.

"OUR FATHERS HAVE TOLD

US": Sketches of the History of Christendom. Part I. THE BIBLE of AMIENS. With Four Steel Engravings and Plan of the Western Porches of Amiens Cathedral. Cloth, 6s.

THE BIBLE of AMIENS: a

Guide to Amiens Cathedral. Being Chapter Four of the larger Work. Second Edition. Red leatherette, 12mo, 10d.

Now ready, a New and Cheaper Edition of

THE STORY of IDA. By

FRANCESCA ALEXANDER. Edited, with Preface, by JOHN RUSKIN. With Full-page Steel Engraving. Crown 8vo, parchment, 1s. 6d.; cloth, 2s.; or in roan, gilt edges, 4s.

CHRIST'S FOLK in the APEN-

NINE: Reminiscences of the Tuscan Peasantry. By FRANCESCA ALEXANDER. Edited by JOHN RUSKIN. Cloth, 7s. Second Edition.

BY AUGUSTUS J. C. HARE.

FLORENCE. Third Edition.

Fcap. 8vo, cloth limp, 3s.
"Anything more perfectly fulfilling the idea of a guide-book we have never seen."—*Scottish Review.*

BY THE REV. W. TUCKWELL,

Rector of Stockton, Rugby; and late Fellow of New College, Oxford.

TONGUES IN TREES

AND

SERMONS IN STONES.

Cloth extra, 5s. net, imperial 16mo.

WITH EIGHT FULL-PAGE ILLUSTRATIONS—

The Physic Garden, Oxford—New College Garden, Oxford—The Rectory Garden, Stockton—Garden of the "Thwaite" The Sundial, Neum Crag—The Thwaite, Coniston—"Brantwood," Mr. Ruskin's Lakeland Home—Rydal Mount.

BY BLANCHE ATKINSON,
Author of "The Web of Life."

THEY HAVE THEIR REWARD

A Cheap Edition of the Novel. Stiff paper covers, 2s. [Just out.

"The book is one of unusual attraction."—*John Bull.*
"Miss Atkinson is to be congratulated upon having added a genuinely original touch of romance to the familiar raiser of fiction."—*Athenaeum.*

By G. LOWES DICKINSON, Fellow of King's College, Cambridge.

FROM KING to KING: the

Tragedy of the Puritan Revolution. Cloth, 2s. 6d. net.

GEORGE ALLEN, Orpington;
and 8, Bell Yard, Temple Bar, London.

MESSRS. HUTCHINSON'S LIST.

THE POETS AND THE POETRY OF THE CENTURY.

Edited by ALFRED H. MILES.

In 10 vols., 608 pp. each, fcap. 8vo.

An Edition on Special Paper, bound in vellum, gilt top, limited to 100 copies, each book numbered (in Sets only), £3 15s.

An Edition, limited to 300 copies, on fine paper, bound in buckram, gilt top, and in handsome Case, £3 3s.; or in separate volumes, 6s. each.

Popular Edition, in Cloth Case, £2 2s.; separate volumes, cloth gilt, gilt top, 4s. each.

Vols. I. and VI. ready this day.

Volume I. contains—

GEORGE CRABBE.	WM. WORDSWORTH.
WM. BLAKE.	JAMES HOGG.
SAMUEL ROGERS.	SIR WALTER SCOTT.
ROB. BLOOMFIELD.	S. T. COLERIDGE.

With Critical and Biographical Notices by WALTER WHYTE, H. G. GROSER, and the EDITOR.

Volume VI. contains—

WM. MORRIS.	A. C. SWINBURNE.
Hon. RODEN NOEL.	DAVID GRAY.
RICHARD GARNETT.	HERMAN MERIVALE.
ALFRED AUSTIN.	AUSTIN DOBSON.
LOD DE TABLEY.	COSMO MONKHOUSE.
THOMAS ASHE.	J. A. SYMONDS.
THEODORE WATTS.	ROBERT BUCHANAN.

With Critical and Biographical Notices by H. BUXTON FORMAN, W. WHYTE, HAVELOCK ELLIS, J. A. SYMONDS, MACKENZIE BELL, J. A. NOBLE, R. LE GALLIENNE, ARTHUR SYMONS, &c.

The *Spectator* says—"If the editor continues to exercise the same taste, judgment, and skill, he will in the ten volumes present to the present generation such an anthology of poetry as has certainly never been even aimed at before. The volumes are got up with such nicety and taste, that this element will be found in many respects a source of attraction by book lovers and book buyers."

FAMOUS WOMEN OF THE FRENCH COURT.

By IMBERT DE SAINT-AMAND.

Translated by THOMAS SERGEANT PERRY.

Each Volume printed on fine paper, in crown 8vo, cloth gilt, and gilt top, with Portrait, 5s.

"This brilliant and fascinating series,"—*Scottish Leader.*

THE WIFE of the FIRST CONSUL.

[Second Edition nearly ready.

THE HAPPY DAYS of the EMPRESS

MARIE LOUISE.

CITIZENESS BONAPARTE.

MARIE ANTOINETTE and the END of the OLD REGIME. [Second Edition nearly ready.

The COURT of the EMPRESS JOSEPHINE.

MARIE LOUISE and the DECADENCE of the EMPIRE.

Other Volumes to follow.

THIRD THOUSAND.

In large crown 8vo, fine paper, cloth gilt, gilt top, 5s.

THE CHILDHOOD AND YOUTH OF CHARLES DICKENS.

By ROBERT LANGTON, F.R.Hist.Soc.

Illustrated with more than Eighty fine Engravings on Wood, from Original Drawings by William Hull, Edward Hull, and the Author.

A crown 4to Edition, limited to 300 copies, printed on hand-made paper, with the Illustrations mounted in proof on India paper, each copy numbered, in cloth, gilt extra, 21s. net.

"A really excellent book. A remarkable success."—*World.*

Ready this Day.

NEW VOLUMES OF HUTCHINSON'S LIBRARY.

In cloth, gilt top, 2s. 6d. each.

SAM'S SWEETHEART. By Helen MATHERS.

THE GIRL HE DID NOT MARRY.

By IZA DUFFUS HARDY.

MISS HARRINGTON'S HUSBAND.

By FLORENCE MARRYAT.

FOURTH EDITION.

BY ORDER of the CZAR: the Tragic

Story of Anna Klosstock, Queen of the Ghetto. By JOSEPH HATTON. In crown 8vo, cloth, 6s.

SIXTH THOUSAND.

THE BLACK POLICE: a Story of

Modern Australia. By A. J. VOGAN. With Map and Illustrations by the Author. Crown 8vo, cloth gilt, 5s.

London: HUTCHINSON & CO., 25, Paternoster-square, E.C.

SATURDAY, MAY 23, 1891.

No. 994, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

The Oxford Movement, 1833-1845. By the late Very Rev. R. W. Church. (Macmillan.)

THE late dean of St. Paul's had earned an esoteric reputation as a sort of guileless Ahitophel, even higher than the public distinction which he gained by one memorable act of courage,* and by the tantalising books, full of glimpses of unexplored horizons, which were all that he had strength to give us. His latest, and in some ways his ripest, work is tantalising too. He expressly disclaims any idea of giving a theory of the movement or of its place in history: his aim, he says,

"was simply to preserve a contemporary memorial of what seems to have been a true and noble effort that passed before my eyes, a short scene of religious earnestness and aspiration, with all that was in it of self-devotion, affectionateness, and high and refined and varied character, displayed under circumstances which are scarcely intelligible to men of the present time."

And they are left scarcely intelligible still. There can be very few left with either the right or the opportunity to judge whether Newman really misconstrued his mysterious individuality: whether it was really given to him to make others feel more than he habitually felt himself. The same question suggests itself as to Wesley, who, with more practical organising power, less spiritual and speculative insight, less—much less—affectionate sensitiveness, presents the same combination of a keen conscience, a clear mind, and a cool temperament. The question will probably remain unanswered, as Dean Church has left it untouched. He fully confirms Newman's older account of his receptivity, and how much he was influenced by those he led. He tells us that he would have been a more effective leader, a far more formidable opponent, without his touching anxiety about the opinions and the feelings of his friends. One phrase is very significant. "If he had had the hardness of heart of the proselytiser—" Was F. W. Faber so hard-hearted, who, as soon as he went himself, set to work to convert his parish? Something of the same eagerness would have spared Newman and others very much in the dreary years between Tract XC and the Essay on Development. Were these years a wasting sickness, or a refining fire, or both? Any way, the tender, pathetic respect for the faith of others, the care to keep them back rather than draw them on, prolonged the

pain. Most readers of the *Apologia* are under the impression that the pain was inevitable, that he had started on the road to Rome as soon as Froude's influence succeeded Whateley's, and that if he was not unfaithful he had to go on to the end. Dean Church dwells upon the possibility that, if only Ward had been less importunate and the heads of houses less inquisitorial, Newman might have been spared leaving those who loved him and those whom he loved for strangers from whom he hoped nothing: that he might have grown old among friends for whom he had done much instead of among aliens for whom, with all his gifts, he was to do but little. Certainly it does seem as if, after he lost Froude, Newman was very liable to be perplexed by opposition, to watch for omens, to be at the mercy of accidents.

In fact, the book makes us ask whether the Oxford Movement itself was not a sort of gigantic accident, both in the ordinary and the Aristotelian sense. Dean Church never knew R. H. Froude personally, but his careful and luminous study of him puts his historical significance in quite a new light. He compares him to Pascal, who wrote some classical pamphlets and some imperishable fragments. Froude, who wrote nothing worth reading,

"stretched out his long length on Newman's sofa, broke in upon one of Palmer's judicious harangues about bishops and archdeacons and suchlike with the ejaculation, 'I don't see why we should disguise from ourselves that our object is to dictate to the clergy of this country, and I for one do not want anyone else to get on the box.'"

After all, Froude effected more than Pascal. He was the first to see through all the hereditary compromises from which the *élite* of the English clergy have been trying for two * generations to cut themselves loose. Pascal provided French Protestants with a basis for their belief, and French men of the world with a good case for despising Jesuits. Keble converted Froude, and Froude influenced Newman. Indeed, there would have been no Tractarianism without Froude. There would have been an ecclesiastical reaction and a religious revival without the Tracts; and the Tracts themselves, as Dean Church tells us, derived their real importance from the sermons of the Vicar of St. Mary's. Oddly enough the originators of the movement, the two Kebles (Tom was quite as important as John) and their most intimate disciple, Isaac Williams, were startled and not exactly edified by the great speculative propaganda that had been started, and, above all, by the fact that Newman actually looked for visible results. The "Bisley school"

"would have been quite content with preaching simple, homely sermons on the obvious but hard duties of daily life, and not seeing much come of them; with finding a slow abatement of the self-indulgent habits of university life, with keeping Fridays, with less wine in common-room."

Nevertheless, it was the fate of Williams (who started the Plain Sermons, to provide the movement with ballast) to compromise

it with his tract on Reserve, as Keble did by his tract on Patristic Mysticism.

The light thrown upon the relation between Froude, Newman, and the Kebles is probably the most important single contribution which the Dean makes to history. The sketch of Marriott, who with considerable speculative power deliberately chose to be the disciple, and, in a sense, the servant, first of Newman and then of Pusey, is also interesting, though the quaint outlines of a lovable figure have been given more picturesquely by Dean Burgon. There is a vivid picture of the Oxford of sixty years ago—so provincial, and so much more powerful than the cosmopolitan Oxford of our day; a miniature *πόλις*, with its hebdomadal oligarchy, who lived apart in a sort of state, simply enough by the standard of the outside world, but, as members of common-room thought, luxuriously.

Dean Church is very severe upon the heads of houses. He is quite impartial; he condemns their treatment of Hampden as well as their censure of Tract XC. He brings out more clearly than has been done hitherto the exact character of Hampden's inconsistent orthodoxy, and proves that Newman did not calumniate him. He distinguishes clearly between acts of repression against an individual which, though invidiously, may fairly be called persecution, and the incidental disadvantages which may fall on individuals under the terms of a permanent settlement; but, with all his desire to be fair, he says, "The note of failure is on this mode of repression."

What were the poor heads of houses to do? They were the appointed guardians of a traditional system which commended itself to common sense and was not constructed to meet speculative criticism. Hampden was more learned in a perverse way than most of them; the Tractarians were abler and better. Was that a reason why they were to desert their post or to fold their hands and watch? The wisdom of Gamaliel may earn the curse of Meroz. At first, it seemed as if even Conservatives might make allowances for the Tracts. Arnold and Whateley lost their balance in the presence of the menacing coalition of Dissenters and Whigs as completely as Keble. But the danger was over as soon as the majority in favour of letting the Church alone had asserted itself: the danger was over, the authorities were free. Were they to let the traditional orthodoxy be sapped by the endless developments of a revolutionary theory, started to prepare for disestablishment and disendowment, and lately remodelled to meet the scruples of those who thought Tridentine Romanism a better working system than Caroline Anglicanism? The battle in which the Bishop and the Hebdomadal Board were defeated by Newman and Pusey was not unlike the battle in which St. Callistus put down Tertullian and St. Hippolytus. It is true there is no appeal from the verdicts of history, but we need not take the responsibility of indorsing them. Dean Church gives some very valuable and pregnant hints on the question what right the movement had to survive the loss of its leader. He thinks that in the Lectures of 1836 the whole case against Rome was not stated.

* Characteristically, in the present work all the credit is given to his colleague, Mr. Guillemand.

* The third is making new compromises of its own.

"Rome has not such a clean record of history, it has not such a clean account of what is done and permitted in its dominions under an authority supposed to be irresistible, that it can claim to be the one pure and perfect Church entitled to judge and correct and govern all other Churches."

No doubt the mediæval and also the Tridentine papacy asserted and even held more power than it could use; the same is true of the undivided hierarchy of the fourth and fifth centuries. The appeal to the past fails too. But this does not affect Dean Church, who always looked forward, who never committed himself to the *γενναῖον ψεύδος*, on which "Anglo-Catholicism" has thriven these fifty years, that the Church of England holds and teaches all that the undivided Church held and taught, and that the witness of the undivided Church is clear. His favourite among the second generation is clearly J. B. Mozley, who laid the axe to the root of the tree. When all had been said, when all that history has proved, or may prove, had been faced, no doubt it was true that

"the English Church was, after all, as well worth living in and fighting for as any other; it was not only in England that light and dark in teaching and in life were largely intermingled, and that the mixture had to be allowed for."

The temper whose last word is *Σταπρὰν ἔλαγες* is a very high one, but it is far from the peremptory exclusiveness of the *Lyra Apostolica*. Nothing of the original movement survives in a writer like Dean Church, beyond austere aspirations and a respect for history.

G. A. SIMCOX.

The Life of John Ericsson. By Colonel W. C. Church. In 2 vols. (Sampson Low.)

THE subject of this work was a shining light of our wonderful age of material invention. In the case of Ericsson, as in that of Brunel, audacity and genius sometimes failed to secure the success accorded to patient thought, and originality was more marked than caution and judgment. But Ericsson accomplished great things for mankind. He effected a revolution in naval construction; he enriched the whole domain of engineering science; his experiments and calculations may be precursors of vast improvements in the estate of humanity. These volumes are an elaborate review of the life and achievements of this master of his art; and though somewhat marred by extravagant eulogy—Mr. Church thinks that Ericsson was never in the wrong—they form an excellent and well-arranged biography. The author is well fitted to deal with his theme; his industry and research are praiseworthy; he has collected materials from numberless sources; and his style is simple, but terse and lucid. We have seldom read a more agreeable book.

John Ericsson was born in 1803 of mingled Swedish and Scotch descent. His childhood was passed in his native Vermland; and the lakes, the mountains, and the woods of that region seem to have attracted his attention, from his earliest years, to the marvellous play of the forces of nature, from which he drew inspiration in his life

of invention. While quite a boy he gave remarkable proof of the mechanical skill which made him famous; he made models of a pump and a sawmill, which were the wonders of his rustic home; and he showed extraordinary proficiency in sketching and mapping. He was an overseer, when in his later teens, of the Gota Canal, an important work, and still one of the best in Europe; and the ideas that led to some of his triumphs and discoveries were formed in this youthful period. He served in the army not without profit; his talents for topography were reported to Bernadotte, by this time raised to the throne of Sweden, and by the advice of the old Napoleonic soldier he went off to England to seek honour and fortune. Ericsson settled in London in 1826, and was long a partner of the late Mr. Braithwaite, the head of a firm of repute for the manufacture of machines. The age of steam had, for some time, opened, and the capacity of Ericsson was soon displayed in his skill in applying this tremendous force. The germs of some of his best inventions belong to this time; and he made many improvements in steam machinery, which economised fuel to a large extent, an object he kept in view through life. One of his first achievements in London was a steam fire engine, of power before unknown; but he hardly became conspicuous before 1829, when he competed for the prize for the best locomotive for the new Liverpool and Manchester Railway, then deemed a portentous birth of time. There can be no doubt that Ericsson's "Novelty" was a better engine than Stevenson's "Rocket": it attained a much higher rate of speed, and had the immense advantage of artificial draught, a mechanical discovery of extreme value; but it was hastily constructed, and the boiler burst; and Stevenson's care and caution prevailed. The superiority of the design of the "Novelty" is, however, attested in the record of *The Times*; and Ericsson's "steam-blast" was, in fact, a mechanical appliance without which the modern locomotive would be impossible. The next achievement of the now rising engineer forms one of his principal titles to fame. The invention of the screw, as a propeller for ships, in the place of the paddle, has been claimed by mechanics of several countries; but Ericsson certainly was the first who turned this great instrument to practical account, and perceived how navigation, and, more especially, the construction of naval force, would be affected by it. Having fitted a steamboat with the new device, he offered the screw to the Admiralty in 1837; but, with the obstinacy of professional routine, always of great strength in the naval service, the Board rejected the strange contrivance as utterly worthless, and, indeed, foolish. Ericsson betook himself in disgust to the United States, and often declared that this was the worst of the many exhibitions of official blindness of which he had experience in a long life.

The *Stockton*, prepared for Ericsson's screw, was the first vessel of the kind to cross the Atlantic; but she made the voyage under sail only. The device was obviously adapted to inland waters; and before long a flotilla of screw steamers

appeared on the lakes and rivers of the West. Yet Ericsson found the Naval Department at Washington quite as difficult to move as that which now holds its state at Whitehall; and it was not until 1841 that the notion of applying the screw to men-of-war was even entertained in the United States' Navy. The *Princeton*, built from Ericsson's plans, was launched in the spring of 1842. This remarkable vessel became the precursor of the screw steam fleets of the maritime powers; but it was not until many years afterwards that this method of propulsion was frankly recognised, though it might have been supposed that the enormous advantage possessed by the screw in armed naval construction would have been obvious from the first moment. The *Princeton* had more speed than most war steamers; her motive power was hardly exposed to an enemy; her machinery occupied but scanty space; her consumption of fuel was comparatively small; and her superiority, therefore, over ships trusting to the paddle, and intended to fight, was palpably manifest. Ericsson is entitled to the honour of the grand invention. By 1858—a revolution in itself—the screw had completely replaced sails and paddles as the principal force for moving men-of-war of the larger classes; and no one who beheld the sight can forget how in 1855 the French *Napoléon* forced her way, by the aid of this mighty instrument, up the Bosphorus against a strong wind and current, and no ship under canvas attempted to follow. Genius, however, especially if it aspires high, cannot in all instances command success; and the next experiment made by Ericsson in applying a new force to locomotion at sea failed, though it contained a fruitful principle, destined, hereafter, perhaps, to become most precious. While still quite a youth he had been struck by the extraordinary expansive power of heat; he persuaded himself, as he grew in years, that he could make this agency supplant steam; and he resolved, after his success with the *Princeton*, to design a "caloric ship," the engines of which would be moved by hot air in a state of combustion. For two reasons this "new fire ship" failed: the machinery was too large and complex; and the heat below the deck was too fierce to be borne; and possibly this is one of the instances in which Ericsson was too eager and sanguine. Still, caloric engines, on a small scale, have been turned to account for many purposes; and good judges have thought that a caloric ship is a possibility, at least, of the future. It is a most important point that, in constructions of the kind, the economy of fuel is very large.

Ericsson's next construction certainly was the crown of his triumphs in the art of mechanics. Sixty years ago wooden ships of war were condemned, in the judgment of men of science, by the Paixhans shell, a most destructive missile, which, it was foretold, would turn them into "mere shambles." Yet—such is the power of tradition and habit—these magnificent structures, with their clouds of sails—the noblest spectacle ever seen on the ocean—continued to be built for many years; and their efficiency was not really doubted until they had to contend with the forts of

Sebastopol. Iron floating batteries, of French construction, did excellent service in the Crimean war; and—the cry “Keep out shells” having become decisive—this experience led to the ironclad warship, the first specimens of which were *La Gloire* and *The Warrior*. As every one knows, these vessels were a compromise between the old sailing ship and an iron battery meant to keep the sea; and to this day they remain the essential type of most of the armoured ships of modern navies, which retain a comparatively high seaboard, and fight their guns on the broadside principle. Ericsson, with the intuitive glance of genius, thought this mode of construction utterly wrong; and he embodied conceptions completely different in the warship, which was his greatest invention. He had noticed in youth how a low raft could float with safety on the most stormy lake, and could be steered from a hut rising from the deck; and science had taught him the enormous force of a few great guns throwing weighty projectiles. The famous *Monitor*, with her low line of freeboard, her pilot-house, and her ingenious turret, containing huge cannon, and made to revolve, so that they could fire in every direction, was the creation that grew out of these ideas; and the duel at Hampton Roads in March 1862, which astounded, and perhaps alarmed, Europe, proved the extraordinary power of the new ship of war under conditions favourable to her fighting qualities. The invention of Ericsson caused at once a revolution in naval construction. Every maritime state set to work at “Monitors,” and added these craft to its existing navy; and the colossal turret-ships of the present day are simply “Monitors” enlarged and improved. The experience of war alone, perhaps, can prove if vessels of this description will fulfil all the requirements that are expected from them. The fate of the *Captain*, although unjustly, may have created prejudices in this respect; and the large majority of the ships of war of Europe are still built with a high freeboard, and carry their guns in the old broadside fashion. Ericsson, however, was never shaken in his faith. He held through life that the “Monitor” was the true type of the modern warship; and he insisted that the navies of England, of France, and of Italy, were largely constructed on false principles.

We have no space to examine, in detail, other inventions of this great engineer. The genius of Ericsson inclined to the mechanism of war; he had the Swedish dislike of Russia; and he was jealous of the supremacy of England on the sea. He designed fleets of gunboats for Sweden and Spain, which proved, when tried, of the greatest use; he turned his attention to torpedo warfare, and he maintained that this discovery might be made destructive to the huge ironclads of England and France, and might equalise the conditions of power at sea, giving weak nations extraordinary strength. He invented and improved many kinds of weapons and appliances for artillery at sea; and he addressed himself for years to one of his chief objects, the saving of fuel in the use of steam. Many of the inventions of the last thirty years for making ordnance

and small arms more effective, for giving the steam engine increased force, and for reducing its consumption of coal, are due to this most remarkable man. Indeed, Ericsson, as he said himself, had a claim to more patents than any other inventor. He devoted himself towards the close of his life to one of his favourite speculations, the power of hot air; and he made curious investigations on the heat of the sun, and in the uses it might possess in mechanics. He died in 1889, at the age of eighty-six, on the anniversary of the great fight of the *Monitor*; and his remains were fitly transferred to Sweden, his adopted country having first mourned his death, and acknowledged his many and splendid services. Ericsson was certainly one of the greatest masters of mechanics in an age of mechanical genius.

WILLIAM O'CONNOR MORRIS.

News from Nowhere. By William Morris. (Reeves & Turner.)

Nor long past, there was published a book, of an ugliness so gross and a vulgarity so pestilent, that it deserved the bonfire and the hangman, the fate of no worse books in a bygone age. The book has been bought by tens of thousands, and by hundreds of thousands, in England and America; clubs and societies have been called after its author's name. That book is *Looking Backward*. It purported to give us an insight into the perfected society of the future; and what we saw was a nightmare spectacle of machinery dominating the world. Yet, despite the ugly and the vulgar features of Mr. Bellamy's dream, it was easy to sympathise with his intention: that modern society is far from perfect, that competition can be most cruel, that our conditions of life are restless and mean, few will deny. Whether the preaching of Socialism or of Communism be a happier solution of our difficulties, than a strong faith in the virtues of patience, of courage, and of time, is another question. We are all agreed, that the existing state of the world is not over pleasant.

But among all the Utopian or ideal pictures of a reformed world, drawn for our contemplation by enthusiasts, this book by Mr. William Morris has a singular charm. It cannot, indeed, rank with the great schemes of Plato, More, and Bacon: it has far less perfection of workmanship, less completeness of design, less dignity of tone. But these “Chapters from a Utopian Romance” do not pretend to completeness; they aim at one thing only, the description of an “Epoch of Rest.” Life to-day is restless, busy, and troubled; full of sordid cares, and wasted by laborious trifles: we hurry and scramble round the world, pushing and hindering one another, losing all the peace and joy of life. Mr. Morris here shows us, what sort of life he would like to live, what is his conception of the *mens sana in corpore sano*. And from that point of view we will dwell upon the book, with only one remark about the preliminary politics, or the historical origin, of the happy state which it depicts. Mr. Morris draws a vivid, and upon the whole, a convincing sketch of the social revolution in its last stages of open conflict,

and a no less vivid sketch of its ultimate outcome; he does not tell us the details, nor even sketch outlines, of the most important period, the period of transition. He gives us a dim notion, just a vague glimpse; but so far as his book be meant for more than a beautiful dream, it is here that he is weak. No man, however inclined to fight side by side with Mr. Morris, could risk the terrors and the horrors of civil war, unless he had a greater certainty than this book could give him, that all the misery and the bloodshed would end in peace and happiness; not in some English version of the French Republic, or even of the American Commonwealth.

But we are not bound to take *News from Nowhere* as a socialist guide book: let us consider it as a vision of the Promised Land. The two chief tenets of this new faith are these: pleasure in work is the secret of art and of content; delight in physical life upon earth is the natural state of man. Whatever interferes with that pleasure, and with that delight, is wrong; work that cannot be done with pleasure, ideas that fill men with despair and gloom, stand self-condemned. We must have no grinding and tyrannous machines of labour; no poisonous and blighting influences of thought. If your factory life makes of you a sickly shadow, or a sullen brute; if your subtil introspection turns you into a barren dreamer, or a moping pessimist: then, says Mr. Morris, and surely we all say so too, then away with those manufactures and with those metaphysics! Life has become endlessly complicated by all sorts of interests and of wants, that do not make life happier; we must simplify ourselves, and return to “the primal sanities” of nature. That fine phrase of Mr. Whitman describes the spirit of this book: we are sophisticated, let us go home to the early “primal” sources of simplicity and joy; we are perplexed, let us go back to the sources of “sanity” and strength. Upon the relations of art and work, no one is any longer doubtful, where the truth lies. Although little advance be made towards the perfect conditions of beautiful workmanship, in theory we are all agreed. But the second point is less firmly recognised. What Browning called “the mere joy of the living” becomes less valued every day. Nowadays people seem to pride themselves upon having headaches of body and soul; to relish the sensitiveness of their nerves, their delicate and diseased condition. Effeminate persons give us sonnets upon nature, full of fantastic sentiments, and of refined phrases; but a twenty miles' walk or a sleep under the stars would be to them a painfully athletic pleasure. Nor have they that loving and personal regard for the very earth itself, which Mr. Morris so rightly prizes: that sense for the motherhood of the earth, which makes a man love the smell of the fields after rain, or the look of running water. These things, to the modern poet, are so much material for rhyme and metaphor: “rain” and “pain,” “stream” and “dream.” We have fallen in love with a way of torturing nature into complicity with our vague emotions: we

should do well to gain the Homeric simplicity and grandeur of mind, the Lucretian sense of majesty and power, the Virgilian sense of rapture and of glory, in the presence of the natural earth. Mr. Morris, from his earliest poems up to this book, has always shown this rightness of mind, this healthy delight in physical existence, because the world is so exhilarating and so lovely. Man has been distinguished from the other animals in many ways; not the least distinction is this: that man alone takes a double pleasure in his life upon earth, a pleasure of the mind and of the senses.

Mr. Morris, in his account of the reformed world, reminds us of many various authors. Much of his homely affection for the seasonable works of agriculture recalls those "homespun Georgics," as Southey called them, of Tusser, redolent of the farm and field, full of honest country mirth and manners. Then, again, many phrases in the old man's description of this new Arcady remind us of Athenian writers and ideas: "We live amongst beauty without any fear of becoming effeminate, we have plenty to do, and on the whole enjoy doing it. What more can we ask of life?" It is like Pericles' great speech: Athens, he said, is very admirable, φιλοκαλοῦμεν ἄνεν μαλακίας. Only we cannot help having a general impression that Mr. Morris's Utopia or Arcadia, for all its beauty and its energy, would be a little stupid. Perhaps, in his laudable dislike of everything affected or merely academic, Mr. Morris represents his ideal folk as underrating slightly the very joy and pleasure of books and learning. Upon the whole, his conception of man, as he should be, has much in common with Aristotle's: not, of course, in the practical ideas of citizenship and of politics, but in the moral ideas of man's character and business. "A long life of virtuous activity, according to your own nature, and as developed by exercise." Mr. Morris would accept that definition of a good life. But it includes the full development of all the faculties; one faculty cannot do duty for another. One man is good at harvest, and another over painting, and a third in literature; now Mr. Morris at times is inclined to say, that if you are serviceable in the fields, it will do instead of improving your mind with books. It is merely an excess of zeal, in defence of despised and neglected employments, that so makes Mr. Morris unjust to those which have been exalted with exaggeration. There are too many books in the world; we judge too much by a literary standard; we ignore the culture of mind and body in other ways; but good books remain the best things in the world, after the hills and the fields.

The picture of London, embowered in orchards and set with gardens, is very inviting; but there is one thing which in conscience we cannot pass by. Mr. Morris classes together as "silly old buildings" and as "poorish buildings" St. Paul's and the British Museum; and he speaks of St. Martin's-in-the-Fields and of the National Gallery in one breath as "an ugly church" and a "nondescript ugly cupolaed building." That any man, and far more that Mr.

Morris, should couple together the splendid works of Wren and of Gibbs with the absurd productions of such as Wilkins, is deplorable. There are many men—and I am not ashamed to be one—who, while enjoying and reverencing to the full the medieval masterpieces, would give up a dozen other cathedral churches, could that save St. Paul's from destruction. It is bad enough to have Wren's design spoiled by such an abomination as the present reredos; but that is removeable. The attack of Mr. Morris will remain. Is it that Vitruvian design in architecture is to him very much what "frigid classicality" is in literature? Let me quote the wise words of Mr. Selwyn Image:

"Do not go demanding everywhere your own idols. In many shrines learn to worship the Divinity, which is revealed entirely at none. For sensitiveness, for flexibility, for an inexhaustible capacity of appreciation, send up your perpetual prayers."

But there is so much beauty, so much strength, so much sanity in this short book, that our chief thoughts of it must be thoughts of gratitude. Its readers will turn, again and again, to these virile and pleasant pages, and especially to those which tell of England's natural beauty, of the sylvan Thames, and of the Oxfordshire meadows. Like that other Oxford poet, who loved "the shy Thames shore," Mr. Morris consoles and heartens us. We see, our eyes clear of city smoke,

"Bathed in the sacred dews of morn,
The wide aerial landscape spread—
The world which was ere I was born,
The world which lasts when I am dead;
Which never was the friend of one,
Nor promised love it could not give,
But lit for all its generous sun,
And lived itself, and made us live."

LIONEL JOHNSON.

The Book of Record: a Diary Written by Patrick, First Earl of Strathmore, and other Documents relating to Glamis Castle, 1684-1689. Edited by A. H. Millar. (Edinburgh: University Press.)

THE above volume is the latest issued by the Scottish History Society, which was founded under the presidentship of Lord Rosebery, some four years ago, for the discovery and printing of hitherto unpublished documents illustrating the civil, religious, and social history of Scotland, and in exceptional cases for the translation of printed works of a like nature that have not hitherto appeared in an English version. The names of Prof. Masson and Mr. T. Graves Law, the chairman and honorary secretary of the society, and those of the well-known historians and specialists who appear on its committee, are sufficient to indicate that its management is distinguished by knowledge and judgment; and this is proved by the interest of the eight volumes that have been already published, the only translation among them being the Rev. Canon Murdoch's English version of "The Grameid" of James Philip. The ninth volume, the "Glamis Papers," now issued, is not the least interesting of the series.

It consists of "The Book of Record," or diary, with autobiographical interpolation, of Patrick, First Earl of Strathmore, edited from the MS. now at Glamis, and supplemented by unpublished contracts and accounts connected with that restoration of the castle to which the diary mainly relates. It details, in a manner curiously intimate, the struggles of an impoverished young Scottish nobleman to better the fortunes of his family: struggles which, involving hourly self-denial and the exactest care and frugality, issued in his reducing the burdens upon his estates by more than one-half, and raising from their ruins his patrimonial seats of Castle Lyon and Glamis Castle.

Patrick Lyon, third earl of Kinghorn, created Earl of Strathmore in 1677, was the only son of John, second earl, and Lady Elizabeth, daughter of the first earl of Panmure. His father, a facile, easy-going man, had gradually entangled himself in various troubles, political and monetary; and when he died, in 1646, his four-years-old heir was left with an involved and impoverished patrimony. His curators appear to have been careless or worse; his mother made a second marriage, and her husband, the Earl of Linlithgow, proved a most rapacious relative. So, in this youth's case, the customary result of a long "well-nursed minority" did not ensue; and when, in the Restoration year, he left St. Andrew's University he had troubles enough before him.

Denying himself "the satisfactions which the most part of youth of that age desyre, of going abroad and travelling," the lad of seventeen set himself earnestly to "the restoring of my family to some conditione of living, for which I was determin'd to spare no pains or travell, after which time I did verie seldome give my curators the trouble of meeting together."

In May of that year, 1660, he took up his residence at Castle Lyon (now known by its original name of Castle Huntly) in the Carse of Gowrie. So dismantled was the place, that he was obliged to borrow a bed from Mylne, the minister of Longforgan, and to buy back from his father-in-law, "att a deere enough rate," the furniture of a single room, and certain silver spoons, "whereupon my father's and mother's names were," finding also "some old potts and pans q^h were verie usefull, so within few days I gott two rowmes more dressed up as a begers cloak consists of many cluts of divers colors." Next he sent for his only sister, the devoted Elizabeth, afterwards Lady Aboyne; and her woman's hand gave some beauty to the place, stitching and arranging the "suite of arras hangings and the English cloth" that had come from London. For "so young as were both, we consulted together and partlie by our owne conclusions and partlie by advice" they "got together as much of cours furniture as in a verie mean and sober way filled all the rooms of my house."

To London he himself went in the autumn, "to kiss his Majesty's hands":

"But I bought litle or nothing that time safe cloaths q^h were necessary for me, yet even verie litle of that being still in mourning for my mother. Some things I brought for my

sisters use fitt for her when her mourning was over, so that I made all my journey for two hunder pond sterlin, and had I been as moderate in all my severall jorneyes to that place since from q^{ch} I have brought things of great value for the furniture of my houses, I had saved many a pound and pennie, but I acknowledge a great dale of weakness in my humour that way inclining to be verie profuse upon all things of ornament for my houses as I have been upon building. Let this only serve to excuse me if in this I have exceeded that what has been bestowed upon the first or expended upon the second has been acqur'd with pains and industrie, and performed with much care and labour, and will be tokn's of both (*being things of Long indurance*) to my posterity who I hope shall enjoy the pleasur of it whereas indeed, I have suffered the toil."

Presently, however, in August, 1662, came his marriage to Lady Helen Middleton, second daughter of the celebrated soldier of fortune of the name, then in the heyday of his short-lived power as royal representative in Scotland. The ceremony was performed in the Abbey of Holyrood-house, by Arch-bishop Sharp, the Commissioner's close ally at the time. Now, surely, was an occasion when the virtuoso-bridegroom might fittingly indulge his taste; so "I caused bring home a verie fin cabinet the better was not in the Kingdome in these days which I never told my wyfe of till her coming home, and upon her first coming into her own chamber I presented her with the keyes of the Cabinet."

The first eight years of their wedded life were spent at Castle Lyon, where the earl, gradually as his means permitted, carried on the building operations begun by his father, which transformed the house from "a mere place of refuge in time of trouble, with ane old scurvie battlement," into a dwelling suited to modern ways of life."

"Such houses as it formerly was," remarks the peace-loving, "gear-getting" earl, "truly are quyt out of fashione, as feuds are, which is a great happiness . . . and I wis that everie man who has such houses would reforme them, for who can delight to live in his house as in a prisone."

Next he turned his attention to "Old Glammiss," which had been improved and added to by his grandfather, the first earl, who is stated by tradition—unsupported, however, by documentary evidence—to have worked from plans furnished by Inigo Jones. In 1670 he removed with his family to his principal seat, adjoining his greatest estates, establishing himself "in that storry of the old house q^{ch} is on the top of the great staircaice for that storry was only glazed att that time": and the rest of the diary contains a detailed account of his restorations, and of the management of his estate and general affairs. It breaks off with an entry, on 15 June, 1689, of a payment to "Mr. Rankyne, Catechist in Dundee," the reason for its abrupt ending being that the writer was much occupied, just then, with—an attempted rebellion. He had engaged, along with his son and the Earls of Southesk and Callander, in a conspiracy to restore James II.: but presently he submitted himself to the dominant powers, retired to Glamis, resumed the improvement of his houses and estates, and finally died peaceably seven years later.

The various entries in the diary include much that is interesting to the student of social manners and conditions. Mr. Millar, in his careful introduction, has pointed out, in particular, the light that is thrown upon the monetary condition of Scotland at the time; how inadequate was the supply of metal coinage; to how large an extent payment in kind survived; and how commonly bonds, passing through various hands, were used as a substitute for a paper currency. The involved "tripartite compact" between Lord Strathmore, the Crown, and the town of Edinburgh, referred to at p. 90, may also be noted as a strange method of financial adjustment.

Not less interesting are the references to art that occur in connection with the restoration of Glamis, and the adornment of its newly erected walls. Whatever doubt may exist regarding the architect of the structure in the beginning of the seventeenth century, there is none as to the designer of the important additions of Lord Strathmore's time; for he tells us that he

"did not call in such as in this age were known & reput to be the best judges and contrivers, for I never bestowed neither money nor gold upon this head," but "I did upon my first resol^{ne} of the change which I have made here make a skame and draught of my whole project, for unless men so doe they will infallibly fall into some mistake, doe that w^{ch} they will repent ymselves aftr, & be obliged to pull their own work downe agane. Therefore necessarie it is for a man to desyne all at once (chalk is no sheers, and the desyning thereof does not impose any necessity upon the projector but that he may veie well prosecut his designe by peccemle as he can . . .) . . . yet a man by this way prosecuting his designs, w^{ch} certainly is the best and easiest, needs extremely to be tempered with patience."

The walls once erected, he set to work upon their decoration. We have record of purchases from "Bailzie Brand in Edin'," of "a cabinet for my fyne bed chamber, a very large looking glass for the drawing-roume, Table & Hands of Italian paste, very fine, & two special good glasses." Mr. Millar prints James Bristowe's contract for repairing the organ at Glamis, an instrument probably purchased by the Earl; for the editor shows good reason for believing that this may have been the organ of the Chapel Royal in Holyrood, "masterfully broken down" by the Presbyterians in 1638, which the kirk session of that parish decided, in 1643, should "be sold for a tolerable price & the money given to the poor."

The contract which the Earl entered into, in 1688, with "Mr. De Vite," or "Dewett Limner," for the execution of portraits and decorative work in the castle is printed in full. This artist was the Dutch painter, Jacob de Wet, who, with Jan Van Santvoort, the carver, is responsible for the series of royal portraits and the decorations at Holyrood Palace. The accounts for his work there, which was ended in 1686, have been printed by the late Dr. Joseph Robertson in the third volume of the Proceedings of the Society of Antiquaries of Scotland. The settlement for payment of what he did at Glamis led to a protracted law-suit: and the painter's account, with his Lordship's quaint remarks thereon, is given at page

107 of the present volume. The items include pictures of "Diana," "Europa," and "Icarus"; and the Earl notes that he had paid more than the contracted price,

"w^{ch} he choiced rather to doe then to fall short, considering lymning a generous trade, and the Earle himself being an encourager of artists designed no unjust thing to Mr. d'vit, and the Earle wishes w^t all his heart that Mr. d'vit had made as good and profitable acct. of his tyme ever since as he did for the short time he was w^t the Earle of Strathmore."

The reference here is to the fact that, after ending his work in the North, De Wet had embroiled himself in politics, had been seized and roughly treated by an anti-Orange mob in Edinburgh, and had been obliged to accept shelter for himself and his daughter at Glamis.

Other interesting references bearing upon art occur in Mr. Millar's notes, appended to "The Book of Record." These include an excellent brief biography of Sir William Bruce, of Balcaskie and Kinross, architect of the portion of Holyrood Palace erected by Charles II.; and by far the best account that has yet appeared of John Slezer, an account founded upon Mr. Millar's "Roll of Eminent Burgesses of Dundee," supplemented by an examination of documents in the Advocates' Library, and in the possession of Mr. C. S. Home-Drummond-Moray.

We have indicated the value of the volume as illustrating social manners and art in Scotland towards the end of the seventeenth century. But perhaps, after all, its deepest interest may be a more purely personal and individual one, an interest lying in the curiously intimate picture which the book affords of this old-world Scottish lord, who, from the humble days when he was "but a nominal Earle and in every man's apprehensione the estate irrecoverable," was gradually "out of weakness made strong"; and who, with his eye continually fixed upon "things of Long indurance," was able—simply by constant and scrupulous care for those small matters, which, disregarded, cause a man to "perish little by little"—to build up the walls of one of Scotland's stateliest castles where, now that two centuries have gone, his descendants still inhabit. J. M. GRAY.

La Fin du Paganisme. Par G. Boissier. (Paris: Hachette.)

M. GASTON BOISSIER, so agreeably known by his sketches of Cicero and his friends, his account of Roman religion earlier than the Antonines, and his *Promenades Archéologiques*, has been making a series of excursions into a period not so familiar and far less purely classical. He writes like a man who has enjoyed a change, and, with his wonted skill, he makes his readers share his pleasure. But M. Boissier's way of composing a book—the uniting of papers previously published singly—lends itself very readily to an art in which he excels, that of making a little go a long way; and our enjoyment of his limpid and well-weighted essays is at times marred by the reflection that their clever author might be doing more full and solid work. M. Boissier has gold to give, but, like the gold

which Martial received from his friend Paullus, it is gold beaten out rather thin.

The period of the later struggles of paganism and Christianity has been well, though not very recently, worked; and M. Boissier does not care to write a complete history, to give all the facts, or to make out a complete list of the causes which determined the issue of the contest. About the curious and almost unstudied phenomena which a dying religion presents, he has little to say. But he gives us taking portraits of the last pagans and of the first Christians, and a succession of bright pictures of men, of institutions, and of incidents. The attractive character of Prætextatus, the truth about the persecutions, the mission from the senate to Gratian to reclaim the altar of Victory, are brought vividly before us; and Symmachus helps us to live in the better pagan society of the end of the fourth century, polished, tolerant, and with no sense of coming danger from abroad.

But there is at least as full an account of the early Christians, studied not in their beliefs or practices, but in their writers. From Constantine, of the truth of whose conversion M. Boissier is more certain than some historians have been, we pass to a survey of the Fathers, whom a rough division classifies as "opportunists" or "intransigents." The judicious Augustine; Tertullian, uncompromising, but bent on spoiling the Egyptians; Minucius, the fair-minded; Jerome, the regretful scholar; and the unflinching Ambrose—all these stand out in their relation to the great questions of their day. Few questions were more important than that of the education for young Christians, and few distinguish more clearly the two veins of reasonable and of fanatical Christian feeling.

"Parmi les chrétiens qui appartenait aux classes lettrées de l'empire, il n'en est presque aucun chez qui l'on ne retrouve l'influence des deux enseignements qu'ils avaient reçus, celui de l'école et celui de l'église."

But not all were well disposed to the former.

M. Boissier has acquitted himself very successfully on the difficult subject of the apostate emperor Julian. He does justice to his remarkable versatility of talent. He brings out the full importance of the emperor's essay on King Sun (one of our most important documents for the right understanding of the curious character of Julian), and shows how Julian was much less of a philosopher than a mystic. He goes pretty fully into the question why Julian failed in his religious enterprise, though he overlooks the decisive fact that the emperor's days were too few in the land. But Julian's attempt to reconvert the world to its old paganism was a hopeless one. Religions have their day; and the pagan religion, like the art which sprang out of it, had completed its cycle of development and decay even before Julian's time. Had he succeeded in turning men away from Christianity, his new-old State religion would have been something very different from what he looked back to. That religion, with cults considerably modified,

"avec un clergé bien organisé et surveillé

sévèrement, un enseignement moral et des dogmes, des hospices dépendant des temples et tout un système de secours charitables dans la main des prêtres, était en réalité une religion nouvelle."

FRANKLIN T. RICHARDS.

NEW NOVELS.

Kilmallie. By Henry Johnston. In 2 vols. (Ward & Downey.)

A Rainbow at Night. By M. E. Le Clerc. In 2 vols. (Hurst & Blackett.)

The Seal of Fate. By Lady Pollock and Walter Herries Pollock. (Longmans.)

Pretty Miss Smith. By Florence Warden. (Heinemann.)

The Soul of Countess Adrian. By Mrs. Campbell Praed. (Trischler.)

Save Me from my Friends. By E. F. Knight. (Longmans.)

Drifting Apart. By Katherine S. Macquoid. (Percival.)

Monsieur Judas. By Fergus Hume. (Spencer Blackett.)

PERHAPS the best, and certainly the easiest, way of indicating briefly the nature of Mr. Johnston's *Kilmallie* is to say that in theme and treatment it reminds one almost continuously of Mr. J. M. Barrie's masterpieces—*Auld Licht Idylls* and *A Window in Thrums*. This, however, is a remark which is susceptible of being misunderstood in two ways; and it is, therefore, necessary to explain that there is no intention of representing Mr. Johnston as Mr. Barrie's equal, which would be flattery, or as Mr. Barrie's imitator, which would be injustice. The writer of the *Thrums* stories is unmistakably a man of genius; the writer of *Kilmallie* cannot be so described, though he has sufficient observation, humour, and literary skill to make his book very enjoyable reading. Mere imitative work it certainly is not, for it follows on the lines of its predecessor, *Chronicles of Glenbuckie*; and, when the *Chronicles* appeared, its author, as a delineator of rural life in the Lowlands, was practically alone, with no later rivals than Galt and Dr. Alexander. The new book, like its forerunner, is not a novel of the ordinary kind, but rather a series of sketches, held together by a thin thread of continuous narrative; and its interest, like that of Mrs. Gaskell's *Cranford*, lies in the veracious, sympathetic, and humorous presentation of the characteristic features of a simple out-of-the-world community, where the play of the primitive instincts is held in check, not by the conventions of a complex urban civilisation, but by odd parochial traditions of moral and social propriety, which are really a great deal more formidable. *Kilmallie* is full of good things, so good indeed that it is difficult to say which of Mr. Johnston's sketches bears away the bell; but Wattie Dron's courtship of the severe Miss Wilson, the conversation concerning the minister's portrait, and the description of the tea-party given by the Misses Macnee, which ends with the terrible charge brought by the elder lady against a candidate for the eldership, are all delicious. Mr. Johnston evidently knows well the life of which he

writes, and he can depict it not merely with fidelity, but with grace, humour, and picturesqueness.

Readers of that pleasant book, *Mistress Beatrice Cope*, know that Miss Le Clerc is not a beginner; and, in any depreciatory sense of the word, she cannot fairly be called an amateur, for her writing, *qua* writing, is that of one who has left her prentice stage behind. There is, however, something in the construction of *A Rainbow at Night* which is not unjustly described by the word amateurish. Miss Le Clerc does not seem to have made up her mind whether she wanted to produce an elaborate sketch or a formal novel, and the natural result of her indecision is that she has fallen between two stools. As a sketch the book lacks simplicity of narrative scheme; as a novel it is deficient in the symmetry of form that is essential to imaginative satisfaction. The story has neither artistic opening nor artistic close; it breaks upon us and breaks away from us in a hap-hazard fashion. There are in the book two or three very well-drawn characters, and about the same number of good situations; but the author does not seem able to utilise them effectively for narrative purpose, and consequently, in spite of its really admirable writing, the story fails either to move or interest us. This is a defect for which merely literary virtues, howsoever respectable, are inadequate to atone.

The Seal of Fate is a romance of contemporary German life, which is graceful throughout, and not wanting in passages of sombre power. The central narrative motif of the story is the search of the young Baron Fürstenberg for the man who has done to death his dearest friend, Otto Hülfermann, and the terrible discovery that the unknown enemy upon whom he has sworn to take a terrible vengeance is the cherished brother of the girl to whom he has become betrothed. Of course this is a melodramatic scheme, but there are few things more absurd than the fashionable habit of using the epithet melodramatic as essentially a term of reproach. It signifies the kind, not the quality of art; and in *The Seal of Fate* we have that adequacy of effect which is secured when a pathetic and interesting conception is brought home to the imagination by workmanship in which there is neither prosaic flatness nor hysterical strain. The little procession of events which moves onward to the *dénouement* is skilfully marshalled; and though most of the few portraits are mere sketches, they are not too sketchy to have life and individuality. *The Seal of Fate* is certainly among the best of recent one-volume stories.

A very few gentle touches here and there would have transformed *Pretty Miss Smith* into a recognisable burlesque of the class of fiction of which Miss Florence Warden is herself such a famous purveyor. As, however, these touches have been withheld, it may be assumed that we are intended to take the book seriously; and this is by no means an easy task. Even the most experienced reviewer or most indefatigable novel-reader will find it difficult to recall a novel in which the characters are led through a

wilder dance of grotesque improbabilities than that through which Miss Warden leads her heroine and the other people, masculine and feminine, who figure in her bewildering story. The Miss Smith with whose fortunes and misfortunes the writer mainly concerns herself is not only very pretty, but very rich; and by the provisions of the will under which she inherits her wealth she is compelled to live in a house attached to a brewery in Battersea—surely the hardest condition ever imposed, even in fiction, on a young lady legatee. Here she is driven to the verge of madness; for her bedroom chimney, unlike any real or imaginary chimney in literature, runs up, not into the open air, but into a loft of the brewery, whence some miscreant sends live owls down into the young lady's chamber as soon as she is comfortably settled in bed. Another lady is still more unfortunate, for she is hurled into a machine and torn into small pieces; but how this comes to pass, and what is the fate of the heroine, the miscreant, and the owls are mysteries which will be revealed only to earnest students of *Pretty Miss Smith*.

The next two books deal with what is rather absurdly called "occultism"—a theme of which "the judicious" are surely becoming somewhat tired. Nor is it likely that their flagging interest will be revived by *The Soul of Countess Adrian*, though the book, in spite of many absurdities—or what seem such to the simple mind—has the "go" in which Mrs. Campbell Praed's work is seldom deficient. The title of the story is of the Hibernian-bovine order; for the peculiarity of the Countess Adrian is that she has no soul at all, in at least one sense of that rather vague word. She is, however, a superbly-beautiful human animal, with unusually well-developed sensuous instincts; and in the act of death she manages to transfer her objectionably warm temperament to her rival, who immediately exhibits a startling change of demeanour, which proves repellent rather than attractive to the gentleman most immediately interested. Things are rather uncomfortable, when suddenly an adept in the mysteries of the new Buddhism appears in his astral body, exorcises the intruding "soul," or whatever it may be called, and restores Miss Beatrice Brett to her natural propriety, so that she and Mr. Bernard London are able to live happy ever afterwards. It will be seen that the story is rather wild, but it is both readable and clever.

Save Me from my Friends is also wild; but it is not in the least clever, and is so unutterably dreary that the reading of it is indeed hard labour. The hero is a man of great learning but still greater imbecility, whose need of being saved from himself is much more pressing than his need of being saved from other people, whether the other people are friends or enemies. He spends years in constructing a system of mystical philosophy, falls in love in a very tepid sort of way, neglects his fiancée for his book, and when the fiancée flirts with somebody else and the book is rejected by the first publisher to whom it is offered, comes to the conclusion

that life is no longer worth living, and incontinently makes away with himself. This was, of course, what the newspapers call a "rash act"; but Ralph Anderson's suicide would have been, from a literary point of view, a highly commendable act if it had been committed at the beginning of the story instead of at the end of it.

The reader of *Drifting Apart* will get more than half way through the book before making the discovery that it is divided into two tales, quite unconnected with each other, and decidedly unequal in both mass and value. The title-story is a very graceful and pretty novelette, the scene of which is laid in provincial France. "Hetty's Revenge" is a much shorter and slighter tale of fishing-life on the east coast of England in the bad old days of the press-gang. The former is a pleasant and dainty little bit of work which, though slight enough, has sufficient substance to justify its appearance in book form; the latter, though a good enough story of its kind, might, without loss, have been left between the covers of the magazine where it originally appeared.

The Mystery of a Hansom Cab, though it sold by thousands, was a poor thing; *Madame Midas* was a still poorer thing; and *Monsieur Judas* is the poorest thing of all. Those who doubt the justice of this verdict must read the book—if they can. To bring forward evidence in its support would be a sinful waste of ink and paper.

JAMES ASHCROFT NOBLE.

SOME VOLUMES OF VERSE.

A Vision of Empires. By Gabriel H. Cremer. (Parker.) The author of this epic poem describes himself upon his title-page as "late scholar of Winchester and New College, Oxford." That is a designation which Mr. Cremer's present reviewer also enjoys, or rather, remembering the word *late*, regrets. Now, a Wykehamist can have no greater pleasure than the discovery in a fellow Wykehamist of another name to be added to the roll of Wykehamical authors. So that it is with the truest regret that the present writer must take exception to much which prevents *A Vision of Empires* from achieving success. It is an epic in twelve books, and of nearly ten thousand lines; its subject is the Second Advent of Christ, before whom the empires of the world pass in review, each with its dead monarchs, heroes, poets, sages, and priests, making submission. Christ proceeds in triumph from country to country. Each book tells of one great empire, spiritual or temporal, pagan or Christian, in all the grandeur of its history or the beauty of its genius, welcoming its true Master. The book closes with England. Mr. Cremer's great teachers in literature, so he tells us, and so his poem proves, are Virgil and Gibbon. There are no fitter models in the world; and Mr. Cremer has caught from them not a little of their spirit: something of Virgil's serenity and majesty, something of Gibbon's splendour and pomp. The poem is rich in classical memories, and in felicities due to a wide knowledge of art and literature. And yet the poem has much that is of questionable propriety or discretion. There are whole books which come perilously near to the grotesque, not from any lack of dignity in style, but from the author's exceeding boldness of conception. To draw the picture of Christ travelling by the railroad,

delivering orations in Christ Church hall and in Trafalgar-square, or the like, is, deplore it as we may, to risk arousing unseemly laughter in many who hold the Christian faith as firmly, with a confidence as profound, as Mr. Cremer. It is to draw aside that veil of mystery, of reverential awe, which encompasses religion, even for the most fervent. It is this effort to realise what is veritably *ἀπρόσφορον* which misled that earlier Wykehamist poet, Young, in his poem on the Last Judgment; which prevents us from welcoming Mr. Holman Hunt's great pictures. This, again, it is which fills the reader with disgust at Sir Edwin Arnold's recent book: perhaps the most terrible product of enormous incompetence of which English literature must be ashamed. But Mr. Cremer is preserved from such a disaster as that by his fine scholarship and taste; nor can we hold him blameable for a realism of faith which is not a mere sentiment, but a lofty and mastering motive. But, to leave a delicate and difficult matter, let us give a few examples of Mr. Cremer's poetical and scholarly skill. Here is the description of the arrival at Athens of the great dead Greeks:

"If men, for years divided from their home
By the wide belt of desolating sea,
Are glad when they behold the distant cliffs
Of their dear country; how much more should
these—
Wayfarers in the dim and silent land
Beyond the grave, and banished, not for years,
But through long centuries, from their native
earth—
Shout and rejoice with exultation?
Now, then, with vision rapt contemplating
Their long-lost citadel, some laughed indeed,
But some wept tears, or swooned, in sheer
delight."

And this is the picture of Pilate:

"Alone, when now mine hour of death drew nigh,
Into the desolate Helvetian wilds
I wandered; and quick climbing to the top
Of a grim mountain, known since by my name,
Quenched in the waters of a snow-fed pool
The dim flame of my miserable life.
But neither then did mine unquiet ghost
Find rest; but flitted round the gloomy hill,
Vesting the hills with sighs; until the thing
Grew scandal, and Thy priests, in zeal for Thee,
Scaling the mount, with candle, book and bell,
Exorcised me; undoing the scant grace,
Wrought by my tears and penance. 'Domine,
Agnus Dei, qui tollis Sanguine
Peccata mundi, da solatium,
Miserere mei.' Waileth the mournful throng
With answering note, as when high rocks repeat
Some long-drawn funeral lamentation—
'Miserere nostri, Jesu Domine,
Miserere peccatorum.'"

These Latin burdens, mournful or jubilant, recurring throughout the book, have much of that moving effect which they have in Dante. There are also passages, too long for quotation, which show a power recalling far off the great verses of Milton, rich and stately with sonorous names, or the great enumeration by Virgil of Italian towns and heroes. Mr. Cremer has, in such places, well studied the mighty march and intricate music of blank verse. And now and again there are lines and phrases most felicitous: "the blue light of enchanted rocks" well renders in words the magical atmosphere of Leonardo's pictures; "O splendid Roman patience!" is a perfect expression of the Roman genius in its early days. One more passage we will quote, from a Winchester prize poem, preserved by Mr. Cremer among his later poetry; it is equally simple and eloquent, and honourably patriotic. The writer has been describing Wykeham's chantry:

"He sleeps; but, haply not beyond his ken,
Springs from his dust a race of loyal men—
A race which spent its happiest boyish years,
'Mid the gray haunts, his goodness still endears.

Ah! many a branch, by Death's rude sickle
shorn,
Now waits the beaming of a brighter morn;
Ah! many a leaflet in the sheltering earth
Sleeps with the noble root, which gave it birth.
Yet doth the tree rear high his mighty head,
And fill each year the places of the dead:—
A glorious trunk, built up of faithful souls,
In whom the tide of love and life yet rolls,
Life, which to God doth consecrate each breath,
And love, which conquers fear and knows not
Death.

He sleeps: his name on steadfast basement set,
Lives unforgotten by his children yet.
His scholars still, five times each rolling year,
With praise and jubilee his fame revere;
Still stands his statue, guardian of the door,
Where con his sons the page of classic lore:
Still shines engraved the chantry where he lies
On the dear honour, which they chiefly prize."

Despite all the faults and frailties of this book,
it reminds us, in its fine scholarship and
learning, in its true poetry and art, of those
words of the Wykehamist Somerville, poet of
The Chase, when he addresses

"Wykeham's sons, who in each art excel,
And rival ancient bards in writing well."

Old and New. By W. H. Pollock. (Remington.)
This is a little collection of verses by a well-
known writer, which has no great pretension
and no great distinction: the good in it is not
very good, nor is the bad very bad. It is, in
fact, rather dull. We could wish that Mr.
Pollock had given us those admirable transla-
tions from the French, which have appeared
from time to time in the magazines. We have
here the fine version of the famous "Nights" of
Musset, but there are many still finer for which
we had been grateful. Some of his own poems
are something in the manner of Beranger:
they have that simple turn of phrase, express-
ing simple emotions in a moving way. "Es
ist eine alte Geschichte, Dochbleibt sie immer
neu," as Heine sings; skilled workmen can
always give us these pretty verses, common-
place, yet pleasurable because of their obvious
and familiar sentiment.

"The light that travels down the stream,
Or, piercing through an opening slender,
Falls through the leaves with fitful gleam—
This light my skill can catch and render."

The reader knows, by instinct and experience,
that the next stanza will be about "her eyes";
and it is, very charmingly:

"But, sweet, your eyes give out a light
That, though I strive from morn till even,
I never can reflect aright—
I paint the earth, and not High Heaven."

Again, Thackeray, Tennyson, half the great
English writers, have given us emotions of the
following sort, though Mr. Pollock has done it
pleasantly enough in his "Old Court, Trinity."
Here are three stanzas:

"I light my dusky meerschaum bowl,
And bend my head on hands supported,
While in my ears the curfew's toll
Rings clear, although the door is sported.

The eddying smoke-wreaths slowly rise,
In pleasure half, and half dejection;
I call the past before my eyes,
And give myself to recollection.

Then, through the whirling rings of smoke,
I see my old friends' well-known faces;
I hear their pleasant song and joke,
With them frequent the old loved places."

Is it hypercritical to wonder whether Mr.
Pollock really attributes mingled emotions to
the smoke of his pipe? or is it only the mis-
placed semicolon, which is responsible?

Whisper! By Frances Wynne. (Kegan Paul
& Co.) When an Irish maiden says "Whisper!"
it is generally a prelude to something
very pleasant and *vertraulich*, and Miss
Wynne's little volume of poems fully keeps the

promise of its title. In a simple way she
rhymes to us delightfully about simple things,
with an engaging air of making irrepressible
confidences. The facility and spontaneity of
the verse compel us to have recourse to that
hackneyed comparison—which, however, is so
seldom truly applicable—of the song of birds
in spring-time. It is really song, which facile
verse usually is not. There is not much passion
in it and not much thought, but it is melo-
dious and sincere, and full of the unexpected
graces which wait only on a true poetic instinct.
The longer poems, with their careless fluency,
cannot be done justice to by extracts; the
charm seems to evaporate from the single line
or the single stanza as it did from the treasures
which Emerson brought home from the sea-
beach. But this triolet, entitled "Sealed
Orders," should be enough to make the reader
wish for more:

My little violets, sweet and blue,
When you have reached the world's far end,
Go straight to—someone (you know who,
My little violets, sweet and blue!)
And tell him that I send by you—
Ah! well, he'll find out what I send,
My little violets, sweet and blue,
When you have reached the world's far end.

And there are better things in the book; in par-
ticular we may mention "A Lesson in Geo-
graphy," in which a deeper note than usual is
struck, and struck with a very sure and delicate
touch.

NOTES AND NEWS.

A COMPLETE edition of the Speeches and
Sermons of the late Archbishop Magee is now
being prepared by his son, Mr. Charles S.
Magee, and will shortly be published by Messrs.
Isbister & Co.

We hear that Mr. John Payne, the translator
of the *Arabian Nights*, is engaged upon a
metrical version of the *Divan of Hafiz*, the
whole of which has never before appeared in
English.

MR. W. D. HOWELLS has collected some of
the papers which have appeared in *Harper's
Magazine*, in the section entitled "The Editor's
Study," for publication in a little volume to be
called *Criticism and Fiction*, which will be
issued in this country by Messrs. James R.
Osgood, McIlvaine & Co. The questions of the
superiority of American to English novels, of
the evils of anonymous journalism, and of the
attitude of critics towards authors will thus be
again raised for discussion.

MR. JOHN MURRAY announces a biography
of the late Dean Burgon, with extracts from
his letters and early journals, by his old friend,
the Rev. Dr. E. M. Goulburn, some time Dean
of Norwich. It will be in two volumes,
with a portrait.

MESSRS. LONGMANS have in the press two
volumes of sermons by the late Canon Liddon,
on Old Testament and New Testament subjects.

MESSRS. METHUEN will publish shortly a
translation of Ibsen's drama, *Brand*, by Mr.
William Wilson.

THE title of Lord Desart's new novel, which
will be published by Messrs. Swan Son-
nenschein & Co. in a few weeks, is to be *A
Freak of Fate*.

A NEW novel by Lady Virginia Sanders,
author of *A Bitter Repentance*, is announced for
immediate publication by Messrs. Hurst and
Blackett.

A NEW novel by Fergus Hume, entitled
Whom God hath Joined, will be published im-
mediately, in three volumes, by Messrs. F. V.
White & Co.

MR. T. FISHER UNWIN will publish shortly
a curious book by Mr. Albert Hartshorne,
entitled *Hanging in Chains*. This barbarous
practice is dealt with historically and pictorially,
the illustrations being eleven in number from
drawings by the author. The work concludes
with an account of the Halifax gibbet.

MR. EDWARD HOWELL, of Liverpool, has in
the press two posthumous volumes by Frances
Parthenope, Lady Verney, a sister of Florence
Nightingale. One will contain five stories,
never before published, and will be illustrated
with a reproduction of a portrait by Mr. W. B.
Richmond; the other will be composed mainly
of essays on social questions, collected from the
magazines.

UNDER the title *Pleasantries from the Blue
Box*, Mr. Elliot Stock announces for immediate
publication a companion volume to Mr. W. H.
K. Wright's "Sayings and Doings of the Blue
Fairies."

MESSRS. KEGAN PAUL, TRENCH & Co. will
publish immediately *Buried Cities and Bible
Countries*, by Mr. George St. Clair, with
numerous plans and illustrations.

THE Rev. H. N. Hutchinson has under-
taken to write for Messrs. Swan Sonnen-
schein & Co.'s "Introductory Science Text-
Books" a Manual of Physical Geology. The
new volume of the series, to appear this month,
will be Prof. R. T. Ely's *Introduction to the
Study of Political Economy*.

We understand that the first edition of *A
Girl in the Karpathians*, by Miss Dowie, is
already exhausted.

OUR note last week about Mr. Kennan's
forthcoming book on *Siberia and the Russian
System*, to be published by Messrs. James R.
Osgood, McIlvaine & Co., was not quite
accurate. It is not a mere reprint of the famous
articles in the *Century*, but will contain a large
quantity of new matter, the preparation of
which has occupied Mr. Kennan for some
time.

M. ALFRED CADIER, pasteur, invites sub-
scriptions (3 fr. common, 6 fr. papier de
Hollande) for a forthcoming work, *Osse: Histoire de l'Eglise Reformée de la Vallée d'Aspe*. Osse is a small village which escaped
persecution in the time of the Dragonnades,
where three or four hundred Protestants have
maintained themselves from the Reformation
to the present day. The history of the Valley
presents a good example of the local autonomy
which formerly existed throughout the Pyrenees.

CANON ISAAC TAYLOR has decided, in view of
the failure of his efforts at conciliation, to with-
draw his name from both the committees of the
Congress of Orientalists.

THE first annual general meeting of the
British Record Society will be held on Friday
next, May 29, at 4 p.m., at Heralds' College, in
the chambers of Mr. Athill, Richmond Herald.

THE fiftieth annual general meeting of the
members of the London Library will be held in
the reading-room on Thursday next, May 28,
at 3 p.m., with the Dean of Westminster in the
chair.

AT the meeting of the Cymmrodorion Society,
on Wednesday next, May 27, Mr. F. T.
Palgrave, professor of poetry at Oxford, will
read a paper on "Henry Vaughan of Scethrog
(1622-1695): Some Notes on his Life and
Characteristics as a Poet."

MESSRS. SOTHEYBY will be engaged in selling,
during the last three days of next week, the
library of the late Charles Ryan, of Newport,
Monmouthshire, who had devoted himself for
nearly forty years to the collection of topo-
graphical works. Some of the lots put together
by the compiler of the catalogue will be found

to include out-of-the-way local publications, such as rarely come into the market.

A MONUMENT has been erected in Cathcart Cemetery over the grave of the late Robert W. Thom, author of *The Epochs, Jock o' the Knowe*, and other works. The memorial is of rough Sicilian marble, upon which is sculptured a medallion portrait of the poet, executed by Mr. D. W. Stevenson, who has been successful in producing a remarkably fine likeness. The inscription is on a sunk polished tablet, and includes a quotation from the poet's works:

"Nothing that is is for itself,
Nor aught for less than regal purpose."

The ceremony of unveiling was performed by Mr. William Canton, the recently appointed assistant editor of *Good Words*, who gave expression to the belief that "had Thom been offered a crust and poetry or opulence without poetry he would not have hesitated to choose the former." Among those present were Dr. J. Stuart Nairne, Messrs. David Wingate, A. S. Boyd ("Twym"), George Neilson, Harry Spence, and Frederick W. Wilson.

THE cheap edition of the *Aldine Poets*, which is being published by Messrs. George Bell & Son, has now been augmented by six volumes of *Chaucer*, edited by the Rev. Dr. Richard Morris. As the only date here given is that of the preface to the first edition (1866), it may be as well to state that the present issue is a reprint of the second edition, which appeared, with some additional matter in the form of Appendices, in 1872.

THE last number of the *Pauline* contains an article on Major André, suggested by two portraits of him which have lately been presented to the school. We call attention to it here because it supplies details not to be found in the *Dictionary of National Biography*, which have been derived partly from official and partly from family sources. *Inter alia*, it states that his full name was John Lewis André, and quotes the inscription written by Dean Stanley for his (desecrated) monument at New York.

FORTHCOMING MAGAZINES.

"SHALL we dissolve this year?" will be the title of an anonymous article in the June number of the *National Review*, which, from the well-known associations of the Review with the Conservative party, is likely to attract considerable attention.

THE *Expository Times* for June will have several articles of importance. Prof. Swete, of Cambridge, writes upon "Professor Graetz's Theory of the Septuagint"; Canon Cheyne contributes the first of a short series of articles upon "Possible Zoroastrian Influences on the Religion of Israel"; and Prof. H. E. Ryle gives his second paper on "The Early Narratives of Genesis." Examination papers in connection with the "Guild of Bible Study" have been set by Principal Moule, and Profs. Marcus Dods, Agar Beet, and J. T. Marshall.

DEAN BUTCHER, chaplain at Cairo, is about to publish a story in *Great Thoughts*. The subject may be guessed from the motto, which is taken from Sir Walter Scott's preface to *St. Roman's Well*:

"Gambling a vice which the devil has contrived to render all his own, since it is deprived of whatever pleads an apology for other vices, and is founded entirely on the cold-blooded calculation of the most exclusive selfishness."

The scene of the story is partly laid in Cairo.

THE June number of *The Theatre* will contain a photograph of the Church scene from Mr. Pinero's play, "Lady Bountiful," now running at the Garrick Theatre; and also a photographic

group of "L'Enfant Prodigue," with portraits of Mdlle. Jane May, Mme. Schmidt, and M. Cortes.

UNIVERSITY JOTTINGS.

WEDNESDAY, June 17, has been fixed for the delivery of the Rede Lecture at Cambridge by Sir Alfred Lyall. The subject is "Natural Religion in India."

A MEETING will be held in the Sheldonian Theatre at Oxford, on Friday next, May 29, in support of the association for supplying medical women to India. Lady Dufferin, the founder of the association, will herself be present; and the list of others who have promised to attend is notable for the large number of names historically associated with the government of India. Among them are the Marquis of Ripon, the Earl of Northbrook, the Countess of Mayo, Viscount Hardinge, Lord Lawrence, Lord Reay, and Lord Kerry.

PROF. RHYS will deliver a public lecture at Oxford, on Tuesday next, May 26, upon "Manx Folklore and Superstitions."

To meet the growing demands of the medical school at Oxford, it is proposed to build a new laboratory for human anatomy, in connexion with the University Museum, at a cost of £7000. At the same time grants will be asked for of £2000 for the department of morphology, £1300 for ethnology and geology, and £350 for zoology.

ACCORDING to an analysis of the university accounts, published in the *Cambridge Review*, out of a total expenditure of £31,500 on different departments of learning, £21,500 is assigned to physical science, £1600 to classics, and £800 to history; while out of £17,000 devoted to building, £13,000 is the share of science.

MR. F. T. PALGRAVE, professor of poetry at Oxford, will deliver a public lecture on Thursday next, May 28.

AT the first meeting of the Society of Historical Theology, which was held in the common-room of Oriel College, Oxford, on May 5, a committee was appointed to prepare an analytic edition of the Hexateuch according to its constituent elements. Besides Prof. Cheyne's presidential address, papers were read on "The Blessing of Jacob in Genesis xlix.," by the Rev. E. J. Fripp; on "The Evidence regarding the Authorship of the Fourth Gospel," by Principal Drummond; and on "Early Church Organisation, with special regard to Early Canons," by Mr. Vernon Bartlet.

THE lecture delivered last January by Prof. A. Macalister, on the opening of the new Anatomical Lecture-room at Cambridge, has been published in pamphlet form at the University Press. It gives a sketch of the history of the study of anatomy at Cambridge, from the time of Dr. Caius, who had been a fellow-lodger with Vesalius at Padua under Montanus.

MR. BRUNNER has given the sum of £10,000 to University College, Liverpool, for the endowment of a chair of economical history.

THE committee of the University Training College, Liverpool, have chosen as warden and normal master the Rev. W. H. Woodward, formerly of Christ Church, Oxford, at present vicar of St. George's, Everton.

MR. ARTHUR SIDGWICK will give a lecture at Queen's College, Harley-street, on Thursday next, May 28, at 5 p.m., upon "Primitive Greek Moral Ideas, with special reference to Homer."

THE Clothworkers' Company have given a donation of £250 to the extension fund of the Maria Grey Training College, which now amounts to £7742.

ORIGINAL VERSE.

IN OLDEN DAYS.

THEY ask me, will I come and see
The dear old home, where I can trace
With Memory's finger every place,
And in the garden every tree.

They say "the terraces are fine
And suit the Grecian columns well,"
It may be true, they have no spell
Of olden days, they are not mine.

"The chaplain reads the service now,"
The chapel too I should admire,—
Of old I knelt beside my sire,
He read the prayers, and I could bow
My reverent head, although he wore
On hunting days his suit of pink.
A cheerful sight it was, I think,
On grey November morns before

The mist had cleared, as with knee bent,
Right fervently he prayed, then strode
By maid and groom, and off he rode,
Pastor and hunter kindly blent.

They ask me, and I go at last,
The sun is shining on the mere,
The plover's cry is shrill and clear,
And Nature's welcome is not past.

For she alone with soft caress
Can heal, when e'en a friendly hand
May hurt, nor scarcely understand
What turns a home to wilderness.

B. L. T.

MAGAZINES AND REVIEWS.

THE May number of the *Livre Moderne* contains only one article outside the usual and useful chronicles of books and book matters of the day; but that one is amusing and liberally illustrated. It is the conclusion of last month's article on advertisement posters, with divers full-page examples, chiefly from Chéret, the bill-Raphael of our time. Chéret's notion of a poster was about equally far removed from the hideous monstrosities of the ordinary British hoarding, and from the namby-pamby "academies" which a few English painters of repute, who ought to have known better, have now and then botched up for the advertisers. We should rather like, by-the-by, to see Mr. Sargent's idea of an *affiche*.

The recent numbers of the *Altpreussische Monats-schrift* deal chiefly with questions of local historical interest. About the half of *Heft 5* and *6*, July-Sept., 1890, is filled by a history of the fortifications of Königsberg, in which E. Beckhenn traces the growth of the stronghold on the Pregel from the thirteenth century to the present. Dr. L. Neubaur brings some supplementary notices of G. Greflinger, a Dantziger poet of the Thirty Years' War. In the concluding number of last year, Oct. to Dec. (which contains the Kant bibliography for 1889 by Dr. Reicke—a very useful summary) are found a paper by J. Sembrzycki, describing a journey of the Württemberg theologian Vergerius to Poland in 1556 in the interest of the Protestant Reformation; one by H. Bonk on local names, comparing names of the same sound within and without the province; another by A. Treichel on forms of address and other usages in workmen's guilds; and some additional notes on the three Königsberg interludes of 1644, given in the first quarterly part for 1890. On this topic the *Heft* for Jan.-Mar., 1891, contains further elucidations, as also an account of an interlude by J. Raue at Dantziger in 1648; besides which it includes, *inter alia*, the story of the misguided expedition of the partisan leader, Eric of Brunswick, to Poland in 1563; some letters of the historian, J. von Müller, to C. Morgenstern the scholar; and a discussion of some obscure points in the geography of the Lithuanian frontier.

In the *Boletín* of the Real Academia de la Historia for April, F. Codera gives an account of the Arabic MSS. connected with Spain, preserved in the nine libraries of Constantinople which have printed catalogues. He finds there many Spanish authors, but only two or three previously unknown. There is a long article on, and two attempted explanations of, the enigmatical signature of Columbus:

S.
S. A. S.
X M Y
: X p o FERENS,

thus interpreted by M. Eugène M. O. Dognée, of Liège: "Sit Sibi Antecedens Semper Christus Maria Jesus. X p (ist) o ferens (Columbus)," and by Padre F. Fita (note p. 350) as embracing the three languages of the title on the Cross: "S(ignum) S(alvatoris), A(re) S(alutis) xmi (ΧΡΙΣΤΟΥ, nomen meum), X p (ist) o ferens. Colón." The riddle seems hardly yet definitely resolved. The other papers are a long and very singular will of Sancho Diaz de Trujillo, Bishop of Morocco and San Telmo (1570), and a valuable report of recent finds and corrections in Arabic and Latin epigraphy.

THE BODLEIAN LIBRARY.

THE annual report of Bodley's Librarian (Mr. E. B. Nicholson) for 1890 has been published as a supplement to the *Oxford University Gazette*.

The total number of separate items, printed and MS., added to the library during the year amounts to 49,088, of which 34,886 were received under the Copyright Act, 1737 by gift or exchange, and 6825 by purchase. Of the total, 4483 came from Germany and 2822 from France, while the literary sterility of the colonies is shown by the following figures: British Asia, 683; British America, 62; British Australasia, 38; British Africa, 22. Of the items received under the Copyright Act, about one-half are periodicals; bound volumes number only 5460, compared with 2788 parts of ordnance maps and 2321 "cards."

The most interesting portion of the report is that which deals with the new MSS. Among donations the first place is deservedly given to the grand MS. of the Yasna, containing Zend text with Sanskrit translation, presented by Dastur Jamaspji Minocheherji, of Bombay, through the good offices of the Rev. Dr. L. H. Mills. The Rev. Greville J. Chester has added to his similar previous gifts fragments of an Egyptian litany to the Sun, two Coptic papyri, numerous inscribed fragments of papyri, and a Bull of Pius VI. The committee of the Egyptian Exploration Fund presented a large number of Hebrew and Arabic fragments found in Egypt, which were formed into seven volumes. One of these is an early fragment of a previously unknown treatise on the controversy respecting David, Prince of the Exile. An Aethiopic MS. of the Psalms was received from Mr. A. H. Sayce.

The total number of volumes of MSS. purchased was 178, of which 59 were British, 10 Greek, 18 Singhalese, 45 Hebrew, and 21 Samaritan. The chief purchase of the year was that of the Fairfax family papers, in twelve portfolios, consisting of portraits, pedigree notes, letters, &c., ranging from the reign of Elizabeth to the year 1800. Among the other English MSS. may be mentioned an apparently perfect copy, in Northern dialect, of William of Nassington's voluminous poem on the Pater Noster, written by John Kylynwyke about the end of the fourteenth century; and the charter and other records of the extinct Oxford Barbers Company, in their ancient chest.

Of the Greek MSS., nine are modern collations of the text of the *Odyssey*. The tenth is a leaf of an ancient wooden writing-tablet, closely resembling a child's slate; and enough of the wax remains on the surface to show that it was used for the same purposes. On one side is found the Greek alphabet, written above a roughly-drawn line; the other side contains, in a much worse hand, the "copy":

ΘΕΟΚΟΤΑΝΘΡΩΠ[Ο]ΜΗΡΟΕ.

This is written twice in consecutive lines; both times the child has failed to get the entire "copy" in, and has written the remaining letters at the top. The writing may be of about the second century A.D.

Of the Hebrew MSS., no fewer than thirty-eight are volumes of fragments from the ruins of an ancient synagogue at Cairo. These comprise some fragments of the Babylonian Talmud written in 1123, and thus older than any similar MS. yet known; an almost complete prayer-book according to the Egyptian rite, of which no other copy is known; many other unknown liturgical fragments; and fragments of unknown Arabic translations and commentaries, including one on Esther by the celebrated Saadyah Gaon.

The donations of printed books consist for the most part of modern privately-printed works. From Mr. Henry M. Ormerod the Bodleian has received a unique and splendid gift—his father the author's own copy of the *History of Cheshire*. This was one of twelve large-paper copies, with proof etchings and India proof engravings, and all the arms coloured. The author had added upwards of eight hundred illustrations (including water-colours by De Wint and Copley Fielding), and bound the three folio volumes in ten.

Old printed books acquired by purchase were mainly obtained from two donations of £100 each, given by a member of All Souls and another member of Convocation. We have only space to mention a few: *Regimen Sanitatis* (Nuremberg, undated, but of the fifteenth century, and supposed to be the editio princeps); Cicero *De Officiis*, &c., a late fifteenth or early sixteenth century quarto, with an unidentified printer's device on the title-page, and the name below GVILLAVME. BOISSON; Proclamations of Henry VIII. against English versions of the Bible (1530, but imperfect), and against "vacabundes and sturdy beggars" (1530), and of Elizabeth on coinage (circ. 1561); a Horace (Lond. impensis Johannis Harrisoni, 1592)—an edition not mentioned in Lowndes, Ebert, or the British Museum Catalogue; Sermons by John Udall (1596); a copy of the 1673 edition of Milton's *Poems*, &c. upon *Several Occasions*, differing from the copy already in the Bodleian in giving the printer's address as "the White Lion next Chancery-lane End, in Fleet-street," instead of "the Blew Anchor next Mitre Court over against Fetter-lane in Fleet-street"—Lowndes does not give any printer's address, and states that the book has a portrait, which is not in either of the Bodleian copies; Descriptive Inventories of the various Services of Plate, &c., belonging to the Crown in the several Royal Palaces, and . . . Royal Chapels (1832)—a volume bearing William the IV.'s crown and monogram, and obviously printed only for the royal household; complete sets of *The United Irishman*, *The Irish Tribune*, and *The Irish Felon* (Dublin, 1848).

With regard to cataloguing, it is announced that last June the curators authorised Mr. Madan to undertake a summary catalogue of those MSS. of which there is at present no printed catalogue, according to a plan proposed by Mr. Andrew Clark. It is estimated that the work will occupy seven years; but the catalogue will be printed sheet by sheet, as soon as it can be got ready. Meanwhile, brief hand-lists or shelf-lists have already been com-

piled, primarily for the use of the staff, of more than 5000 MSS., many of which belong to the uncatalogued class.

The librarian has personally commenced arranging the accumulations of inscribed fragments of papyrus, &c. Each fragment or group of fragments is placed between two sheets of glass (the edges of which are bound with cloth), so as to leave both sides visible; and the frames thus made are stored in specially constructed cabinets. The number of frames finished in 1890 was about 80. Many of the fragments are Egyptian, some Coptic, but the great majority Greek. None of the Greek are of any considerable size, and a large number can be of no literary or linguistic value; but they provide the library with a useful stock of material for palaeographical study (some of them are as old as the Ptolemaic period), and a few may be commended to the attention of scholars for the interest of their contents. For example, one fragment contains parts of twelve lines, which seem to be trochaic tetrameters, and by an unknown hand; another contains parts of twelve lines of a prose-writer who cites poetry.

With these may be mentioned two palimpsest vellum fragments. The upper writing contains parts of vv. 20-41 of Theodotion's version of Bel and the Dragon; not later than the fifth, and possibly of the fourth century. The still older writing beneath is a Christian text not yet identified, but containing a quotation from either Matt. ix. 37-8 or (less probably) Luke x. 2, or possibly a parallel to these passages. It is not a MS. of Matthew or Luke, as the ends of the following lines do not agree with either. It is written in very simple broad and low sloping uncials, with hardly any space between the lines.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BOEHME, L. Schillerstudien. I. Freiberg: Engelhardt. 1 M. 25 Pf.
BURMESTER, A. Die Grossen Speicherbanten Hamburg's u. Altona's. Hamburg: Boysen. 300 M.
DIENER, C. Der Gebirgsbau der Westalpen. Leipzig: Freytag. 7 M.
FRANCE, Anatole. La Vie littéraire. 3e Série. Paris: Calmann Lévy. 3 fr. 50 c.
FRUIN, R., en H. W. van der MEY. Brieven van Cobet aan Geel uit Parys en Italië. Nov. 1840—Juli 1845. Leiden: Brill. 12 M. 75 Pf.
GSELL, Stéphane. Fouilles dans la nécropole de Vulci. Paris: Thorin. 40 fr.
JIRICEK, C. Das Fürstenth. Bulgarien. Leipzig: Freytag. 14 M.
LABAN, F. Der Gemüthsdruck d. Antinous. Ein Jahrhundert angewandter Psychologie auf dem Gebiete der antiken Plastik. Berlin: Spemann. 3 M.
MARIN, P. Bulgares et Russes. Paris: Baudoin. 5 fr.
MOLINARI, G. de. Notions fondamentales d'économie politique et programme économique. Paris: Guillaumin. 7 fr. 50 c.
MÜLBERGER, A. Studien üb. Proudhon. Stuttgart: Göschen. 2 M. 50 Pf.
QUENTIN-BAUCHART, E. La Bibliothèque de Fontainebleau et les livres des derniers Valois à la Bibliothèque Nationale (1515—1559). Paris: Paul. 25 fr.
TROST, L. König Ludwig I. v. Bayern in seinen Briefen an seinen Sohn, den König Otto v. Griechenland. Bamberg: Buchner. 6 M.

HISTORY, ETC.

- DESIMONI, C. Tavole descrittive delle Monete della Zecca di Genova dal 1139 al 1314. Turin: Loescher. 20 fr.
DIEHL, Ch. Excursions archéologiques en Grèce. Paris: Colin. 8 fr.
LANGLOIS, Ch. V., et H. STEIN. Les Archives de l'histoire de France. Paris: Picard. 15 fr.
LARONZE, Ch. Essais sur le régime municipal en Bretagne pendant les guerres de religion. Paris: Hachette. 5 fr.
LEGRÈRE, A. La diplomatie française et la succession d'Espagne. T. 2. Le deuxième traité de partage (1697—1699). Paris: Cotillon. 10 fr.
MARBOT, Mémoires du général Baron de. I. Gènes, Austerlitz, Eylau. Paris: Plon. 7 fr. 50 c.
MITSUKUBI, G. Englisch-niederländische Unionsbestrebungen im Zeitalter Cromwells. Tübingen: Laupp. 2 M.
PUECH, A. Saint Jean Chrysostome et les mœurs de son temps. Paris: Hachette. 7 fr. 50 c.
RHODE, P. Thynnorum captura quanti fuerit apud veteres momenti, examinavit P. R. Leipzig: Teubner. 2 M.
STOUFF, L. Le pouvoir temporel des évêques de Bale et le régime municipal depuis le 13e Siècle jusqu'à la Réforme. Paris: Larose. 12 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BOETTGER, L. Geschichtliche Darstellung unserer Kenntnisse u. Meinungen v. den Korallenbauten. Leipzig: Fock. 1 M.
- FISCH, O. Ethnologische Erfahrungen u. Belegstücke aus der Südsee. 2. Abth. Neu-Guinea. Wien: Hölder. 6 M.
- POCKELS, F. Ueb. die partielle Differentialgleichung $\Delta u + k^2 u = 0$ u. deren Auftreten in der mathematischen Physik. Leipzig: Teubner. 8 M.
- ROMBERG, H. Catalog v. 5634 Sternen f. die Epoche 1875. O. aus den Beobachtungen am Pulkowaer Meridian-kreise 1874-1880. Leipzig: Foss. 8 M.
- SCHOPENHAUER, A. Parerga u. Paralipomena. Hrg. von R. v. Koerber. 4. Lfg. Berlin: Boas. 60 Pf.
- SCHWING, F. Ueb. die Entwicklung d. mittleren Keimblattes u. der Chorda dorsalis der Amphibien. München: Buchholz. 2 M.

PHILOLOGY, ETC.

- ANTON, J. R. J. De Origine libelli *Περὶ ψυχῆς κόσμου καὶ φθόρου* inscripti qui vulgo Timaeo Locro tribuitur questio. Fasc. II. Naumburg: Schirmer. 14 M.
- ARISTOTELIS de anima liber B. secundum recensioem Vaticanam ed. H. Rabe. Berlin: Weber. 1 M.
- BEUTHNER, F. Das Goldland d. Plinius. Berlin: Ernst. 2 M.
- BOERNER, A. De correctione vocabulorum natura iambicorum Terentiana. Münster: Theissing. 1 M.
- HELLER, E. De Cariae Lydiaeque sacerdotibus. Leipzig: Teubner. 1 M. 20 Pf.
- HEY, O. Semasiologische Studien. Leipzig: Teubner. 3 M. 20 Pf.
- KIRCHHOFF, G. Vorlesungen üb. mathematische Physik. 2. Bd. Leipzig: Teubner. 10 M.
- KRAUSE, K. Ch. F. Zur Sprachphilosophie. Aus dem handschriftl. Nachlasse d. Verf. hrg. v. A. Wünsche. Leipzig: Schulze. 3 M.
- MANGIUGA, S. Daco-romanische Sprach- u. Geschichtsforschung. 1. Thl. Leipzig: Koehler. 3 M.
- MASING, L. Zur Laut- u. Akzentlehre der macedonischen Dialekte. St. Petersburg: Eggers. 4 M.
- NORDEN, E. In Varronis saturnalibus Menippeas observationes selectae. Leipzig: Teubner. 2 M. 40 Pf.
- SCHREUER, F. De Tacitei de oratoribus dialogi codicum nexu et fide. Pars I. Breslau: Koebner. 11 M.
- SUSEMILH, F. Geschichte der griechischen Litteratur in der Alexandrinerzeit. 1. Bd. Leipzig: Teubner. 16 M.

CORRESPONDENCE.

EGYPT AND SYRIA IN THE TIME OF THE NINETEENTH DYNASTY.

Mansurah, Egypt: May 2, 1891.

I am rejoiced to find that Mr. Howorth has turned his attention to the ancient oriental world; the Mongols have had too much of him. But he must beware of trusting too implicitly to the official records even of Ramses the Great; it is necessary to read between the lines of that most boastful of Egyptian monarchs if we would know what exactly was his measure of success.

The famous treaty between him and the Hittite king is our best testimony to the extent and success of his wars against the Hittites, though it is probable that the Egyptian text of the treaty has been "doctored" a little to make it more acceptable to Egyptian vanity. Such as it is, however, it shows that the war between the Hittites and the Egyptians was carried on until the twenty-first year of the reign of Ramses II., and that it was far from being in favour of the Egyptian arms. Ramses was compelled to treat on equal terms with the Hittite king, who had ceased to be "vile" and had become "great"; and as the price of peace he was forced to leave the Hittites in quiet possession of Syria, to marry a Hittite princess, and to restore to their former rights the Egyptian fugitives who had fled to the Hittite court. This will answer Mr. Howorth's first question.

As regards the second, we have to depend on the most fragmentary of annals. But we learn from the inscriptions of Abu Simbel that naval battles took place at some time or other with the Phœnician fleets; while in the eighth year of the king's reign the mutilated texts of the Ramesseum inform us that various Canaanitish cities were captured and destroyed by the Egyptian troops, including Shalama, which the Tel-el-Amarna tablets now enable us to identify with Jerusalem. The southern wall of

Karnak further shows that even Askalon was sacked by the Egyptians, and therefore was no longer at this time an Egyptian fortress. From the rock-tablets at the mouth of the Dog River, north of Beyrout, we learn that in the fourth and tenth (or less probably the second) years of his reign Ramses was waging war in Syria, and in order to do so was forced to follow the coast-route. This would not have been the case had he been master of Canaan, like his predecessors of the XVIIIth Dynasty, who, accordingly, have left no memorials of themselves at the mouth of the Nahr-el-Kelb.

Mr. Howorth's third question is answered by the fact that I always distinguish between Palestine and Syria. Palestine corresponds to the Kinakhkhi or Canaan of the Tel-el-Amarna tablets, while Syria includes the land of "the Amorites" and the countries further north.

Lastly, our knowledge of the external history of Egypt from the death of Ramses to the end of the XIXth Dynasty, apart from the Libyan invasion, is confined to a few notices which belong to the earlier part of Menepthah's reign. At this time the cities of the Philistines were still garrisoned by the Egyptians, and the Phœnician cities to the north seem to have admitted the suzerainty of the Egyptian king. But, otherwise, Palestine was free from Egyptian interference. When light dawns again, we find that the tables have been turned, that Egypt has been conquered by Syrians, and that the XIXth Dynasty has been supplanted by a Syrian named Arisu. Manetho, in his version of the Exodus, transfers this event to the reign of Amenôphis or Menepthah, the son of Rhampses (Ramses II.), who, he states, was obliged to fly to Ethiopia with his little son Sethos or Seti II., while Egypt was given up for thirteen years to the combined forces of the lepers under Osarsiph and Canaanitish invaders from Jerusalem. Whatever truth there may be in this story, the Old Testament (Ezek. xvi. 2) tells us that Jerusalem was at one time in Hittite hands, and the Tel-el-Amarna tablets make it clear that this happened after the fall of the XVIIIth Dynasty.

A. H. SAYCE.

THE SHAKSPEARE QUARTO FACSIMILE SERIES.

London: May 19, 1891.

Your contributor has given me credit for too much in his account of this series.

When I started the New Shakspeare Society in 1874, I put down the reproduction of the Quartos as one of the things it was to do, but I thought of reprints rather than facsimiles. Four years later Mr. Griggs asked Mr. Trübner about facsimiling the First Folio or some of Shakspeare's plays, and Trübner told him I wanted the Quartos done, and sent him to me. Till then I knew little of facsimile work; but I gladly closed with Mr. Griggs's offer to start a Facsimile Quarto Series under my superintendence, as my friends and I had long been indignant at the high price (five guineas apiece) which Mr. Halliwell charged for the hand-copies of the Quartos that Mr. Ashbee and Mr. Price made for him. So, with the help of those friends, I got the Quartos edited gratis (save a few copies of each book given to its editor), and Mr. Griggs sold them at six shillings apiece. But as he could not get enough subscribers—the English public does not care sixpence for the details of Shakspeare's text—he handed the series over to Mr. Quaritch, whose wider connexion enabled him to make the set nearly self-supporting. Then, when Mr. Griggs's other work increased too much, Mr. Pretorius undertook the Facsimiles; and so the series has been completed.

That it has been, is, and will be a help to all serious students of Shakspeare is certain; and

this is the end for which we have worked. I only caution all users of the book that small slips in transfer and in printing have occurred, and in the Roberts or Second Quarto of the *Midsummer Night's Dream* (in which the editor refused to conform to my plan of editing, and marking all differences in line) pages 9 and 10 were mistakenly printed from Fisher's Quarto 1. Dr. Aldis Wright found out the blunder, and Mr. Griggs issued a cancel for these pages. The first facsimile of *The Merry Wives of Windsor*, Quarto 1, was taken from a bad copy; and Mr. Griggs, at his own cost, gave all the buyers of it another facsimile from a better copy of the book. Mr. Johnson, of the United States, made a list of corrections and collations from the Museum Quartos, but I have been unable to trace him and get the list to print. To all who have helped in this series I return hearty thanks. Mr. Quaritch has consented to sell separate copies of the Quartos at 10s. 6d. each, provided that he does not break up a set for it.

F. J. FURNIVALL.

SIR THOMAS MORE'S TREATMENT OF HERETICS.

London: May 19, 1891.

I do not wish to shake Mr. Watkiss Lloyd's faith in Shakspeare as an historian, or rather as an interpreter of history, if he only use him with due discretion. But to pin one's faith in Shakspeare's accuracy as to matters of fact would be simply absurd. The play of "Henry VIII.," especially, is full of anachronisms; nevertheless, Shakspeare is not guilty of the particular anachronism of making Sir Thomas More as Chancellor take part in a plot against Cranmer as Archbishop. Sir Thomas More is, indeed, mentioned as having become Lord Chancellor in Act iii., but who was the Lord Chancellor in Act v. Shakspeare does not tell us. The incident really occurred much later in the reign than the time represented in the drama, and the Lord Chancellor of the day was probably Wriothesley. But even at the period at which Shakspeare introduces it—that of the birth of Elizabeth—More had ceased to be Lord Chancellor for more than a year.

That Mr. Lloyd has still a difficulty in reconciling the real humanity of Sir Thomas More with his no less real hatred of heresy is not altogether wonderful. It seems almost as hard for the nineteenth century to understand the sixteenth as it would have been for the sixteenth to realise such a state of matters as exists among us in the nineteenth. At present the only religion in the British Empire which is not protected from positive insult is Christianity. Parsees, Brahmans, and Mahomedans have each their scruples respected; but you may openly assail the foundations of Christianity before the most uncritical audience with impunity. Of course the foundations of a true religion remain unshaken in spite of this rough treatment; but the effect it has on thoughtless minds may still be open to question. To the sixteenth century heresy was a very serious evil; and rough remedies for all kinds of evils were the order of the day. Even at the beginning of the present century men were hanged for forgery and stealing. We find now that milder punishments are even more effective. But we must remember, as I said in my last, that heresy in the sixteenth century was not mere wrong opinion; it was arrogance tending to a breach of the peace. Coercion of some kind seemed to be fairly called for; and this in fact was More's own excuse for it. "It was the violent cruelty," he said, "first used by the heretics themselves against good Catholic folk that drove good princes thereto, for preservation, not of the faith only, but also of peace among the people."

JAMES GAIRDNER.

THE CITY OF PUDHU-YAVAN.

Vienna: May 16, 1891.

In the ACADEMY of April 11, Mr. Sayce gives a translation of the most important passages in the cuneiform inscription relating to the invasion of Egypt by Nebuchadnezzar in the thirty-seventh year of his reign. After the defeat of the army of Amasu, we read of "the soldiers of the city of Pudhu-Yavan... a distant district which is within the sea." Mr. Sayce rightly compares this Pudhu with the Biblical Phut, which is mentioned by the Prophets together with Lud among the mercenary troops of Pharaoh. Two Egyptian identifications have been proposed for the Biblical Phut. The one compares Phut with the Egyptian Punt (P-wunt), a country upon the African coast of the Red Sea, probably the tract from Suakin to Massawah (see my *Studien für Geschichte Aegyptens*); the other looks for Phut in Libya, agreeing with the old Biblical commentators. The second hypothesis alone is admissible. It is clear, then, that the Pudhu-Yavans are Libyan-Greeks; and consequently that the Greek town of Kyrene has the best claim to be the town in question. We learn from the classics the important relations of Amasis to the town of Kyrene, and also that the favourite consort of Amasis was a woman of Kyrene.

J. KRALL.

APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, May 24, 7.30 p.m. Ethical: "The Place of Pity in Social Work," by Miss M. S. Gilliland.
 MONDAY, May 25, 3 p.m. Linnean: Anniversary Meeting.
 8 p.m. Aristotelian: Symposium—"Hereditas as a Factor in Knowledge," by Messrs. S. Alexander, B. Bosanquet, and D. G. Ritchie.
 TUESDAY, May 26, 3 p.m. Royal Institution: "Four Periods of Stage History, II., Cibber," by Mr. W. Archer.
 7.45 p.m. Statistical: "The Nature and Uses of Averages," by Dr. John Venn.
 8 p.m. Civil Engineers: Annual General Meeting; Report of Council and Election of Officers.
 WEDNESDAY, May 27, 4 p.m. Mrs. Jopling's School of Art: "The Poets as Painters, VII., Landscape in Painting and Poetry, Wordsworth," by Miss Eliza D'Esterre Keeling.
 8 p.m. Geological: "Some Photographs of *Holomorphs* Lyelli and *Dendrocyon Acadianum*," by Sir J. W. Dawson; "Lower Jaws of *Procoptodon*," by Mr. E. Lydekker; "Some recently exposed Sections in the Glacial Deposits at Hendon," by Dr. H. Hicks.
 8 p.m. Cymmrodorion: "Henry Vaughan of Scethrog (1622-1695): Some Notes on his Life and Characteristics as a Poet," by Prof. F. T. Palgrave.
 8 p.m. Society of Literature: "The Origin of Alphabets," by Mr. W. Marsham Adams.
 THURSDAY, May 28, 3 p.m. Royal Institution: "The Orchestra considered in connexion with the Development of the Overture," II., by Dr. A. C. Mackenzie.
 4.30 p.m. Society of Arts: "The Study of Indian History," by Mr. Charles Lewis Tupper.
 5 p.m. Zoological: "The Animals Living in the Society's Gardens," I., by Mr. F. E. Beddard.
 8.30 p.m. Antiquaries.
 FRIDAY, May 29, 4 p.m. Botanic: "Certain Relationships between Plants and Animals," I., by Prof. C. Stewart.
 4 p.m. British Record Society: Annual General Meeting.
 8 p.m. Browning Society: "Browning's Dramatic Method in Narrative," by Mr. J. B. Oldham.
 9 p.m. Royal Institution: "An Astronomer's Work in a Modern Observatory," by Dr. David Gill.
 SATURDAY, May 30, 3 p.m. Royal Institution: "The Scientific Study of Decorative Colour," I., by Prof. A. H. Church.

SCIENCE.

Physical Religion. The Gifford Lectures delivered before the University of Glasgow in 1890. By F. Max Müller. (Longmans.)

In a former volume containing the Glasgow Gifford Lectures for 1888, Prof. Max Müller sketched in outline the theory of Natural Religion, which in his opinion seems to be the only true religion, and established the method by which it may be most usefully studied.

Religion, according to the learned lecturer, is a perception of the Infinite in such manifestations as are able to influence the moral

conduct of man. Now there are three distinct channels through which such a perception may be obtained. The varied phenomena of the external world—such as day and night, summer and winter, sunshine and storm—may be attributed, and by primitive men are attributed, to the operation of voluntary and intelligent agents; or the spirits of departed ancestors are supposed to survive and to exercise superhuman power—and this is also a form commonly assumed by the religious sentiment both in ancient and modern times; or, lastly, by brooding over his own personality a man may come to think of it as something universal and infinite, as something therefore which he more or less identifies with the mysterious soul and self of the universe without him. The first of these faiths is what the lecturer calls Physical Religion, and to its study the present volume is devoted.

It seems to be universally admitted that beings of superhuman power were, at an early stage of civilisation, worshipped under the names of natural objects, and clothed with the corresponding attributes. But the fact has been explained in very different ways. Not long ago philosophers were content to say that undeveloped intelligences naturally attribute a life like their own even to the phenomena of inanimate nature, especially when those phenomena are of an exceptional and startling character. The assumed tendency was described as being very prominent in children, and as displayed even by the higher animals. But the alleged fact has been vehemently disputed as contrary to all experience and analogy by Mr. Herbert Spencer, with the full concurrence of Prof. Max Müller, who however is as little disposed to accept the alternative explanation offered by the great sociologist, that the only objects ever worshipped were the spirits of departed ancestors, who in their life-time had sometimes borne such names as Sky, Sun, and Dawn—a grotesque hypothesis, which the mere recital of one or two early myths is enough to refute. It seems incomprehensible how any candid person can read the Vedic hymns addressed to the fire-god Agni (= Latin *ignis*) as cited in these lectures without admitting that they refer primarily to the phenomena of ignition, combustion, sunshine, and lightning. The author's own theory is of course that already made familiar to us through his former works. Articulate speech, according to him, first arose from the cries uttered by primitive men while working together in bands. Every joint action found its appropriate expression and verbal sign in a sound resembling the cry then uttered—the *clamor concomitans* as it is called. Hence the verbal roots to which all language may be traced back denote actions, and actions alone. But if every word embodied some human action it was impossible to talk about anything without involuntarily ascribing to it a quasi-human spirit. For instance, Agni, the Sanskrit word for fire above-mentioned, seems to be connected with the root AG, "to drive" (p. 122).

Now, without disputing what Prof. Max Müller has to tell us about the origin

of language, it seems to me that he has totally failed to explain the genesis of mythology in a truly rational manner. If primitive men were such deluded drivellers as to talk themselves into believing in the animation of inanimate objects—if merely calling fire "drive" necessarily made them think of it not merely as a charioteer but as an unnatural child who devours his parents, a destroyer, a conqueror, a priest, and any number of other characters up to that of supreme god inclusive—then surely they were fanciful enough to make the same rash generalisations from any other of the notes that went to make up the total percept of fire. For the name of a thing is only one among many marks by which we know it, and not more suggestive of life and personality than another. We are still inventing new names every year, often, if not always, expressive of activity, but without any mythological consequences ensuing. Popular etymology spells the brake of an engine "break," with evident reference to the verb so written, but nobody ever represents that useful contrivance under the features of a Tory statesman. On the other hand, poets, those of them at least who study nature as well as the dictionary, continue the process of humanising her minutest details. Why then refuse to look on primitive men as poets who were the dupes of their own imagination?

But I must beg Prof. Max Müller's pardon for talking about his primitive men as deluded drivellers. According to him, their philosophy of nature was not only true for them, but as good as ours any day, and not only as good, but a great deal better.

"What we call Physical Religion, a naming of and believing in agents behind the great drama of nature, was inevitable, and being inevitable, was, for the time being, true" (p. 336). Theism is "a fundamental truth" . . . "because it is founded in the very nature of our mind, our reason, and our language, in a simple and ineradicable conviction that where there are acts there must be agents, and in the end one prime agent whom man may know, not indeed in his own inscrutable essence, yet in his acts, as revealed in nature" (p. 365). "From a philosophical point of view, I see little difference between this Ether [as assumed by the undulatory theory of light] and Agni, the god of fire. Both are mythological" (p. 126). "Many things in nature which we are now inclined to treat as quite natural, as a matter of course, appeared to the minds of the earliest observers in a much truer light, as by no means natural, as by no means a matter of course, but, on the contrary, as terrific, as astounding, as truly miraculous, as supernatural" (p. 335).

Apparently the attention of Prof. Max Müller has never been called to the importance of prediction as a test of truth. Not only is the hypothesis of an undulating ether framed according to the strictest analogies of experience, while Agni was fabled in direct defiance of them, not only does the ether explain all the phenomena, while Agni explains none, but the ether enabled Sir W. R. Hamilton to predict the conical refraction of light, and Maxwell to predict that electrical disturbances would prove to be propagated with the same velocity as light, while Agni and his like have ever left their worshippers a prey to imposture and illusion. It might be sup-

posed from some expressions in one of the passages above quoted that Prof. Max Müller was a believer at least in the Gospel miracles. Quite the contrary. By implication he repudiates them absolutely, with a fearlessness that must have excited the secret envy of some of his Scottish colleagues. But he reminds one of the lady who was ready to believe anything provided it was not in the Bible—even that reason and language require men to think what is almost a contradiction in terms, that the things of nature are not natural, that what enters into an unbroken chain of physical antecedents and consequents is not “a matter of course.”

The foregoing remarks have been chiefly suggested by the concluding lecture, which will probably attract more attention than any of the others. A short digression on the antiquity of the Old Testament will be read with almost equal interest. Prof. Max Müller seems inclined to “accept the results of modern Hebrew scholarship,” and indeed, rather to exaggerate their tendency by stating that, “though the Old Testament may contain very ancient traditions, they probably were not reduced to writing till the middle of the fifth century B.C.” (p. 214). Modern Hebrew scholarship would date some documents embodied in Genesis at least 400 years earlier; nor would it, I think, endorse the hardy assertion that “books in alphabetic letters existed nowhere before the seventh century B.C.” For, if so, what are we to make of the prophecies of Amos and Hosea, which, in the opinion of M. Renan, are excerpts from longer works, and anyhow are not likely to have been handed down orally for two centuries as we read them now? And, seeing that the inscription of King Mesha is in alphabetical writing, and confessedly dates from the ninth century, why should not the last prophets of the Northern Kingdom have used the same means for facilitating and perpetuating their compositions?

ALFRED W. BENN.

TWO TRANSLATIONS FROM THE GERMAN.

THE appearance of a translation from the German of Dr. Blass's volume on the *Pronunciation of Ancient Greek* by Mr. Purton, of Pembroke College, Cambridge (Cambridge: University Press), is a distinct gain to English classical scholarship. It is a work of great learning, and as it has passed through three editions in Germany, it may be regarded as a standard book on the subject. The author has drawn his evidence from inscriptions of every age and from the testimony of ancient grammarians, as well as from transcriptions from and into other languages, and has illustrated the changes which passed over the pronunciation of Greek by analogous changes in modern languages and in modern Greek itself; and he has steered a clear course through the often conflicting evidence furnished by these data, and the conclusions which other philologists have based upon them. The peculiar pronunciation, also, of letters in certain dialects has been interestingly traced, and in some of them the modern pronunciation, or something closely resembling it, is found. We rather miss a table of contents; and, notwithstanding Dr. Blass's general lucidity of statement, we should be glad of a summary of results, such as was given

in Mr. Snow's excellent paper on this subject in the *Classical Review* for July, 1890. The author is a strong opponent of the claims of modern Greek to represent the ancient pronunciation of the vowels and consonants in those cases about which any doubt exists; and this, we believe, will be the conclusion of every one who examines the matter scientifically, though it is remarkable how early, comparatively speaking, some of the consonants began to assume their present sound. But it seems strange that Dr. Blass should have passed so lightly over one branch of the subject—that relating to the accentual pronunciation—to which hardly more than three pages are devoted; and also that he should have taken it for granted that stress was not associated with pitch of the voice in the ancient accentuation, so that here too he maintains that the pronunciation of the modern Greeks is further removed than our own from the classical pronunciation. Of all attempts to recover in practice the true Greek pronunciation he takes a most hopeless view. “I am perfectly convinced,” he says, “that if an ancient Athenian were to rise from his grave and hear one of us speak Greek, on the basis of the best scientific inquiry, and with the most delicate and practised organs, he would think the pronunciation horribly barbarous.” Notwithstanding this, the question retains its interest as a subject of inquiry, and readers of this book will find that it incidentally throws light on numerous other important topics. The translator deserves all praise for the skill with which he has accomplished his task, and he has shown his judgment in simplifying, as far as possible, the method of reproducing the sounds of the Greek language.

PROF. WARR has undertaken a useful piece of work in re-editing Teuffel's *History of Roman Literature* (Bell), after the greatly-improved fifth edition of the original. Teuffel's style was not brilliant at the best, and often it became barely intelligible in Dr. Wagner's faithful but clumsy version. But the book held a place of its own, which made it indispensable to serious students; and it had been carefully kept up to date by frequent revision, so that on its own lines the “Teuffel-Schwabe” is all that can be desired. The new edition of the translation of Volume I. does not much exceed in bulk the old first volume, but the matter has been greatly increased, owing to a more compressed form of printing, especially in the very numerous references. Here we find that the new editor has very wisely given up Dr. Wagner's irritating habit of translating the titles of German periodicals and proceedings, which were of no service to those who did not read German, and presented no difficulty to those who did. It is not often that he has had occasion to correct positive errors, as when Dr. Wagner used “alleged” for “quoted”; but he has very often recast an awkward or an ambiguous sentence. Whatever favour the work has already enjoyed in England ought to be greatly increased now that it has assumed a form at once more complete and more attractive.

SCIENCE NOTES.

THE ladies' *soirée* of the Royal Society will take place on Wednesday, June 17.

THE council of the Chemical Society has presented a congratulatory address to Prof. Jean Servais Stas, author of *Recherches sur les Rapports réciproques des Poids atomiques*, on the completion of his fiftieth year of membership of the Royal Belgian Academy of Sciences, Literature, and Arts.

THE Friday evening discourse next week at the Royal Institution will be “An Astronomer's

Work in a Modern Observatory,” by Dr. David Gill, of the Cape of Good Hope.

MESSRS. WHITTAKER & Co. have in preparation a new series, to be called “Whittaker's Library of Popular Science.” The volumes are primarily intended not as school-books, but for the use of intelligent readers, whether young or old, who desire to gain some insight into a science with which they have hitherto been unacquainted. The chief aim, therefore, of the writers will be to educe theory from practical demonstration; to adopt, whenever possible, graphic and diagrammatic modes of statement; and to rely considerably upon pictorial illustration as a means of shortening or supplementing verbal description. The first volume of the series, to be published shortly, will be *Astronomy*, by Mr. G. F. Chambers, to be followed by *Light*, by Sir H. Trueman Wood. Other volumes already arranged for are *Chemistry*, by Mr. T. Bolas; *Mineralogy*, by Dr. F. H. Hatch; *Electricity and Magnetism*, by Mr. S. Bottone; *Geology*, by Mr. A. J. Jukes-Browne; and *Botany*, by Mr. G. Massee.

A GLASS case just placed in the mammal gallery of the Natural History Museum contains a series of stuffed specimens of two of the largest and rarest species of Asiatic wild sheep, collected and presented by Mr. St. George Littledale. Three of these represent Marco Polo's sheep (*Ovis poli*) from the Pamir, and three of them the Ammon (*Ovis ammon*) of the Altai. These are said to be the first perfect specimens of *Ovis poli*, generally known only by its enormous horns, that have yet been brought to England.

MEETINGS OF SOCIETIES.

CLIFTON SHAKSPEARE SOCIETY.—(Saturday, April 25.)

JOHN TAYLOR, Esq., in the chair.—Miss Emma Phipson, in a paper on “Democracy and ‘Coriolanus,’” said that, although it had been averred that students of every occupation may find their opinions and pursuits represented in Shakspeare's plays in a more favourable light than they could picture them for themselves, yet it has not been so in reference to Shakspeare's political bias. Conservatives declare that he was “a Tory and a gentleman”; while Liberals assert that he had a feeling of contempt for his own low birth, that he was never betrayed into one generous aspiration in favour of liberty, and that he might in fact be called “a big-natured man with scarcely any conscience.” Are these accusations just? Before Shakspeare's political sympathies can be rightly judged, account must be taken of the position of the stage in his day. Elizabeth, who was gracious and condescending when fooled to the top of her bent, was lion-like in her wrath, and it was dangerous to have even a thought that could be construed into opposition to her wishes. The dramatist had to be cautious. Had Shakspeare been a political partisan, he would have been little to us but an exercise for the student of the past. Yet, in common with other dramatists, Shakspeare undoubtedly, under cover of fictitious or historical plots and characters, discussed passing events and gave his own answers to the questions of the hour. Looking upon a democracy, not as an opposition of the lower to the higher classes, but as a community where the greatest importance is attached to the individual man, yet where each individual man, while he asserts his own rights to the full, recognises that he is but a unit in the nation and holds himself therefore subservient to the common weal, we shall find in Shakspeare's plays that recognition of individual worth, apart from social position, which in modern times is called democratic. There are no instances where our interest is aroused on behalf of any king because of his position. The nobles are either good or bad, and just as the play requires. While Shakspeare had no admiration for mobs, which are much the same now as in his day, and no sympathy with thoughtless violence, yet the phrases which he applied to the commons and which grate so harshly on our ears were of such frequent use then as to have given

little or no offence. Hazlitt complains that the whole tendency of the play of "Coriolanus" is sadly aristocratic. But surely he missed its real meaning. It is more reasonable to conclude that Shakspeare did not mean the character of Coriolanus to be attractive. He is represented as a moral coward and as the personification of vanity. Between the insolent and obstinate patricians and the toiling and fickle plebeians, the dramatist, impartial as fate, stands aside and lets us draw our own conclusions. There is no ground for assuming that Shakspeare wrote "Coriolanus" with any political purpose whatever. He was particularly the poet of personal nobility and was, therefore, in the best sense a democrat. No writer who had not a democratic spirit could have so taken hold of the heart of the people who, with all their faults, have ever had a true feeling for liberty and a quick resentment of all tendencies to despotic oppression; and recognising the same in Shakspeare they have given to his works a place next to their Bible and the *Pilgrim's Progress*.—Miss Florence Herapath, in a paper on "The Two Tribunes in 'Coriolanus,'" said that in no play do we see more clearly Shakspeare's intuitive insight into the various complex problems which go to make up human life; and by his skilful representation of the virtues and vices of both patricians and plebeians we are left in doubt whether his own sympathies lay with the people or the nobles. The two professional agitators, Sicinius and Brutus, are men of widely different temperaments and capacities. In general, Sicinius is the man of intellect, Brutus is the man of action; Sicinius plans, Brutus executes; Sicinius leads, Brutus follows. But they occasionally change places; and then it appears Brutus was not a mere parasite who had slavishly followed from lack of power to originate for himself, but rather an unusually able man who, fully recognising that, in a partnership of two, one must be the ruling spirit, had manfully taken the more difficult position of subordinate and had bent his whole energies to the due fulfilment of its requirements. The two tribunes work together as true yoke-fellows. Each passing shade of feeling is instantaneously mirrored in both minds, but with a very different reflection. On all public occasions Sicinius is the chief spokesman, and for this he was specially fitted. He has the rare talent of saying the right thing in the right place; and, like Antony, he possesses the power of instilling into the minds of his hearers the thought he wishes them to think. Consummate art is displayed by both tribunes in guiding the "mutable rank-scented many" into the very path they wish them to take. They are led not by words, but by implication; not by advice, but by hint, innuendo, suggestion; so that the tribunes, while posing before the patricians as advocates of unity and moderation, may yet rank among the plebeians as self-sacrificing leaders and worthy counsellors. They are deceivers, truly; they aim at deceiving even themselves. Even in their private talks, they keep up the pretence of doing all for the good of Rome. And the citizens whom their influence are represented by Shakspeare as no despicable mob of riotous weaklings; they are rather children, short-sighted, fickle, emotional, unreasoning, impulsive, immature, incongruous, with possibilities vast. But, like children, they occasionally touch the very quick of the question, and startle their elders by transient glimpses into the everlasting heart of nature.—Mr. Walter Strachan read a poem by a member on "Shakspeare's Birthday."

RUSKIN SOCIETY.—(Friday, May 3.)

J. ELLIOTT VINEY, Esq., in the chair.—A paper was read by Mr. Arthur Bontwood on "*Ethics of the Dust*." Mr. Bontwood stated that he is disposed to place Mr. Ruskin in the very first rank of modern prose writers, but as a literary artist slightly inferior to Dr. Martineau and to him alone. He certainly ranks before Cardinal Newman, although his style lacks the perfect limpidity of the *Grammar of Assent*. The *Ethics* is a highly successful piece of dialogue writing. It entirely avoids the one great fault into which writers of dialogue more or less frequently fall—the mistake of making their characters speak, not as they naturally would in real life, but as if they were uttering the thoughts of some third person concerning themselves and their circumstances. Mr.

Ruskin's method of teaching science is altogether admirable. He does not weary and perplex one with a high-sounding terminology, and with dry definitions and propositions. He simply takes actual specimens and talks about them. For beginners this is beyond question the correct method and needs to be more widely followed. Botany in particular lends itself to this natural method of instruction. An intelligent teacher with a handful of wild flowers would be able in the course of an hour's talk to impart an astonishing amount of real information about plants and plant life. Mr. Ruskin takes a dynamic rather than a static view of nature, and endeavours to explain existing phenomena by reference to their past history. The frankness with which he admits the limitation of our knowledge of nature is worthy of notice and imitation. His view of nature is essentially artistic; in the terminology of current speculation it might be called anthropomorphic or animistic. He reads his conceptions into nature rather than finds them there. The main interest in the *Ethics* centres in the manifold references to human affairs, to morals, religion, &c. With his polemic against commercialism Mr. Bontwood heartily concurred. Man is more than a wealth-producing machine, and a nation's strength lies primarily in the strength and virtue of its people, not in its money bags. The other points touched upon were: the place of woman as the complement and not the rival and equal of man; that religion is essentially a matter of the heart; Mr. Ruskin's beautiful conception of the ideal life as measured music.—A discussion followed, in which Messrs. West, Smart, Ogilvie, and the chairman took part.

PHILOLOGICAL SOCIETY.—(Annual Meeting, Friday, May 15.)

HENRY BRADLEY, Esq., president, in the chair. After the election of officers, the passing of the treasurer's cash account, and a vote of thanks to the council of University College for the use of its rooms, Mr. Talfourd Ely read a paper on "Inscribed Vases." Besides monuments of a documental character, various classes of works of art bear inscriptions explanatory of their purpose, or of the names, views, and positions of their authors, as statues (or, rather, their bases), bas-reliefs, gems, coins, and various objects dedicated to deities. Among them are vases, many of which bear alphabetical characters used simply as ornament. To others inscriptions have been added, being scratched on them by their owners. *Ostraka*, used for ostracism, and also for accounts, &c., are an instance of a secondary use of pottery. Alphabets found on vases have illustrated the connexion of the alphabets of Italy with that of Chalkis. Inscriptions have led to the recognition of a certain class of vases as Chalkidian, thus throwing some light on the art of Euboea. A simple form of inscription is the name of a person or animal occurring in a vase-picture. Even a seat and an altar are so ticketed in the François vase. The alphabet employed shows the place of manufacture. Signatures of artists are specially characteristic of Greek art. More than a hundred are found on vases; and the number of vases so signed is given by Klein as 424. For the most part signed vases are Attic, and belong to the end of the sixth century or the first half of the fifth. Some early signatures are metrical. After dealing with sundry inscriptions occurring on vases at Berlin and elsewhere, Mr. Ely proceeded to consider the numerous instances in which *καλός* is employed, an adjective having various shades of meaning. Such inscriptions have been considered as erotic; but this idea has of late been opposed by scholars of high repute, and there is a tendency to view them in a political light, since names of prominent persons, as Hipparchos and Miltiades, are included. Passing over the theories of Panofka and others, Mr. Ely reviewed the arguments of Otto Jahn, Studniczka, Wernicke, and Klein, giving a full analysis of Wernicke's recent treatise, *Die griechischen Vasen mit Liebsnamen*, and referring specially to Klein's *Die griechischen Vasen mit Liebsinschriften*. Allowing for the various meanings of *καλός*, and for the connexion in which the inscriptions in question are found, the conclusion Mr. Ely arrived at was that while some referred to the "obscure

rank of the vase-painters," many expressed an honest popular enthusiasm for youths who appeared to advantage in the palaestra and the gymnasium. Others also referred to the mythological personages represented on the vase on which they were found.

FINE ART.

MR. HOLMAN HUNT'S "MAY-DAY ON MAGDALEN TOWER."

MR. HOLMAN HUNT, careful in all things, is, as we know, not least careful in the selection of his subjects. He is not as other men are, in this or in other respects: he does not think that the subject of a picture is a matter of comparative unimportance; he does not, having made his mark, go on repeating himself till we are tired. Persistent as his individuality is, few modern artists have addressed themselves to so great a variety of theme. In his pictures from the life of Christ he has treated each scene in a singularly striking and novel manner; but he has shown an equal force and freshness in his treatment of subjects from Shakspeare, Boccaccio, and old English history, while his pictures of modern life, like the "Awakened Conscience" and the "Afterglow in Egypt," or his landscapes and pastorals, have not been less unique and strong. No one can ever predict what will next engage his genius, for he always paints the unexpected. Of one thing only can we be sure, and that is that he will express some high and mystic meaning in the most realistic of forms; in this respect, as in others, he has a closer affinity to Albrecht Dürer than perhaps any other master.

In "May-day on Magdalen Tower" Mr. Holman Hunt has discovered a subject singularly suited to his idiosyncrasy both as poet and artist. In the salutation of the rising sun on May morning from the top of Magdalen Tower, a ceremony which continues a pagan custom in a Christian form, Mr. Holman Hunt has found a high and mystic idea of universal and eternal beauty and solemnity. Instead of being confined to the top of one tower in England, this service, or some service preserving its most essential element, might have its place in all nations and be a bond for men of all creeds, and even of no creed, for no man, however materialist or infidel, can deny the sun or the seasons. And this idea—so essential, so spiritual—could be embodied, is actually embodied, every year in the most realistic forms. The top of a tall tower lit with the radiance of a May morning sky, the choristers and clergy, in their white surplices, singing with their hearts and voices—the picture was there, only waiting the artist.

The artist came, and it was Mr. Holman Hunt, and I am glad it was no other than Mr. Holman Hunt; for though I miss in his work certain qualities of line, and tone, and colour, which I seek for first in that of most painters, there is no one who could realise such a scene with greater force or in so fine a spirit. Moreover, in place of those qualities which I miss, there are others almost peculiar to Mr. Holman Hunt, which are valuable in themselves, and specially in harmony with this present subject. Whatever else his colour lacks, it is always pure and vivid; and his love of iridescence and dislike of shade could never be more safely indulged than in this picture in the sky, with the first bright beams of the new sun turning even stones into rainbows and surplices into mother-of-pearl. If his drawing is not distinguished by its freedom, it is singularly complete and accurate—qualities of high importance in a picture which is an historical record, a collection of portraits, a portrait itself, we may say—a portrait of an event. But these likenesses of the President, of the late Dr. Bloxam,

of Dr. Stainer, of the choir and its master, are not ordinary portraits, for they are transfigured from without by the light of the morning, from within by the spirit of their song. The picture is no doubt open to criticism in many respects, but it may defy it, for nothing can be said which will prevent its taking its place among the most memorable pictures of the century.

COSMO MONKHOUSE.

THE FRENCH SALONS.

IV.

THE Americans, who form the majority of the foreign exhibitors at the Champs de Mars, being uninfluenced by any traditions, their work consequently bears the impress of the teaching and conventions of the French masters under whom they have studied. There are, however, exceptions; for instance, Mr. Dannat, whose portraits and scenes of Spanish life are excellent and original; there are also Mr. Harrison's "marines," and of course, and, above all, Mr. Whistler and his "harmonies." If we seek a fine sense of the lessons of nature, and a simple way of looking at men and things, we are more likely to find these qualities among the Swedish, Norwegian, and Finn painters. Edelfelt, Hagborg, Israels, Skresdvig, Zorn, all eminent representatives of the *plein air* school, and able portrayers of local scenes and characters, are to be seen at the New Salon. Among the limited number of English exhibits are two good "marines" by Mr. Henry Moore; Mr. C. James's "Laissé en garde" and Mrs. Ayrton's "Capécure Pier" are also worthy of favourable notice. The Germans are well represented. Besides Mr. Uhde and Mr. Von Stetten, alluded to in my last notice, Mr. Kuehl, of Munich, has sent three vivid studies of light and shade, particularly "The Interior of a Church"; Mr. Armbruster, a new-comer of promise, exhibits a picture entitled "à la Messe," which contains two excellent studies of the heads of an old Bavarian peasant-woman and her pretty daughter.

M. Beraud's "Magdalen at the Pharisee's" (the sensational picture of the Salon) is a *fin de siècle* reading of Scripture. A Parisian Pharisee has invited some bachelor friends to dinner to meet Jesus. Several of the guests are portraits of men familiar to us; for instance, here is M. Renan, recognisable though adorned by the artist with a white beard; close to him is M. Blanche, the painter, and other well-known Parisians, one and all of well-to-do appearance and dressed to perfection in tight-fitting, London-made frock coats, with flowers in their button-holes. Jesus alone is attired in white; he sits at the head of the table, while at his feet lies the prostrate form of a beautiful and repentant *demi-mondaine* imploring pardon for her sins. The guests, who have risen from table, leaving their coffee and cigars, crowd round the two leading personages, and thus is explained the title of the picture:—"And they that sat at meat with Him began to say within themselves, Who is this that forgiveth sins also?" while Jesus seems to answer, "Her sins which are many are forgiven." Religious people may object to this picture, but from the artistic point of view they will be obliged to recognise its merit. Mr. Edelfelt has treated the same subject, from the reading of a Finn legend, on a larger scale, and perhaps in a more effective manner. Jesus, poorly clad and weary, is journeying through the country when he meets Mary Magdalen in rich and picturesque attire. Abashed and repentant, she falls on her knees before him saying, "Thou art the Lord Jesus, for Thou knowest my sins."

M. Dagnan-Bouveret's "Conscripts"—a party of sturdy Franc-Comtois peasants singing

as they march down the narrow village-street, arm in arm, preceded by a boy carrying a tricolor—is a remarkable performance, executed with that research after perfection of drawing and colour which characterises all the works of this eminent painter. Nevertheless, there is a want of breadth of treatment, a want of space and air, which dwarf the *ensemble* of the picture. Artists will admire the talent displayed in the contrasts of colour between the three shades of the flag and its surroundings, and the admirable rendering of the faces of the young men; but the public will prefer the same artist's Bretonne peasant-woman exhibited last year. M. Cazin's ten landscapes are most exquisitely painted, full of sweet melancholy and repose; in "Route de Flandre" and "Minuit" this talented and refined artist has surpassed himself.

That much-abused body, the Paris Municipal Council, has been doing good work for the development of art culture, not only by the foundation of schools with a view to bringing out the latent talents of young craftsmen, but also by encouraging artists to devote their attention to the mural decoration of the public edifices of the capital. Thus, competitions have been instituted for the decoration of the halls and reception-rooms of the new Hôtel de Ville, and the district Mairies, specially of those rooms where the various civil rites are solemnized, such as marriage, declarations of birth, &c. The art of music as well as that of mural decoration is likely to become an object of municipal encouragement; for not only is a handsome prize offered by the Council every two years for a Symphony, but recently a Maire had an organ set up in the Salle de Mariage of his Mairie. At the new Salon the exhibits of decorative painting are numerous. In a previous article I alluded to M. Puvis de Chavannes' splendid cartoon for the Hôtel de Ville of Rouen. M. Besnard exhibits a series of eight cartoons, illustrating scenes of scientific research, intended for reproduction in stained glass for the decoration of the new School of Pharmacy. M. Binet's "The Sortie: an Episode of the Siege of Paris," intended for the decoration of one of the halls of the Hôtel de Ville, is a work of considerable dimensions. The scene is laid at the Porte Maillot, on a cold January morning; snow lies deep on the ground, a battalion of National Guards are leaving for the front, accompanied to the last barrier by a motley crowd of relatives, friends, and idlers, while soldiers, artillerymen, vendors of strange edibles and drinkables surround them. The episode is admirably rendered, full of movement, and correct in every detail, as I can personally vouch, having been a besieged resident and eye-witness of the events of those dire days of January, 1871. M. Chabas' "Nuptial Repast" and "La Famille," two large panels intended for the Salle de Mariage of the Mairie of Montrouge, represent the familiar out-of-doors amusements of the *petite bourgeoisie*. M. Galland, among other decorative subjects, exhibits a picture entitled "The Stone Carvers," which is one of a series of twenty-six illustrations of the old trade guilds of Paris; this is also for the Hôtel de Ville. Two well-known artists have been asked to contribute to the decoration of the ceiling of the ball-room. In M. Gervex's "La Musique," the allegorical and mythological personages occupy the centre of the ceiling; the lower part represents the stage of a theatre, the orchestra and stalls; while the sides of the picture are the private boxes. The whole is brilliantly lighted, and the general effect is as charming as it is original. M. G. Dubuffe's "La Danse," which is to decorate the interior of the cupola of the Salle des Fêtes, is also very pretty, and admirably suited to its destination. The show of sculpture at the Champs de

Mars is less good, and the exhibits are far less numerous, than at the Champs Elysées. However, the works of three sculptors are worthy of special notice. The bust of M. Puvis de Chavannes, by M. Rodin, is bold and life-like. M. Bartholomé, a new comer, has sent a funeral monument, and three figures emblematic of grief and suffering, which display an intensity of realism akin to some of the best work of M. Rodin. M. Dalou contributes several good busts and a *Projet de Fontaine*—a Bacchanalian scene, full of movement, but scarcely appropriate for its purpose. I also observed an admirable bust of a young girl by Mme. Besnard, the wife of the painter.

CECIL NICHOLSON.

OBITUARY.

THOMAS COLLIER.

ENGLISH landscape art—the practice of which he had adorned by five-and-twenty years of work—sustains a severe loss in the death of Thomas Collier, which occurred last week at his house in Hampstead Hill-gardens.

Mr. Collier was born in the year 1840, at Glossop, on the Derbyshire border, it is stated. He early addressed himself to the career of a landscape painter; and it is true, no doubt, that his method was founded upon that of David Cox, nor is it possible that he could have set up for himself a better model of delicacy of observation, and of decisive and economical hand-work. And the medium of Collier was—like that of David Cox—almost exclusively water-colour. His oil paintings were few, and, like Cox's, they were executed chiefly in his later time. But, with him, the later time was still only middle age. Collier died when he was fifty-one: David Cox at seventy-six. Had David Cox left us at the age of Collier, he would hardly have been remembered to-day, and could have been an example to no one. Collier passed through no such prolonged period of preparation for mastery. He was already a master in his early manhood. His work can hardly be divided into periods: freedom of manner, largeness of vision and touch, belonged to him almost from the first. To the quite superficial observer of his drawings it appeared that he painted only two or three subjects, and those on the same grey day. But to the real student of his work, the richness and variety of his resource is revealed. He observed and recorded differences of weather and light which escape all casual and all untrained notice; and if he was among the simplest and sturdiest he was also essentially among the most poetic recorders of the English country-side and home-stead—of farm and coast and moor.

Collier's work, exhibited in France, obtained for him the decoration of a chevalier of the Legion of Honour, and here in England he was a distinguished member of the Royal Institute of Painters in Water-Colours. But it is doubtful whether the opportunities afforded to the large public for seeing his work were frequent enough to secure him that degree of actual popularity which was his due; and it is at all events certain that when the cabinet of sketches which he showed very occasionally to his friends shall come to be known more widely, he will be accorded, without cavil or questioning, a place among the masters.

F. W.

CORRESPONDENCE.

THE MUTILATION OF THE MONUMENTS OF ANCIENT EGYPT.

Luxor, Egypt: April 30, 1891.

As the names of certain members of the American Mission have been connected with the late mutilation at Beni Hassan, I wish to

put before readers of the ACADEMY a few facts in my possession regarding that affair. I had hoped that the government would make a thorough investigation, and I offered to make known to the officials the name of a native merchant who at one time had all the stolen cartouches in his shop for sale. The government never showed sufficient interest in the matter to take up this clue and follow it.

Early in October, 1889, I visited Tel-el-Amarna. Finding that my approach to one of the tombs caused persons to hurry out of it (who had been engaged in the very act of cutting inscriptions out of the wall), I hastened to inform M. Grébaut of this fact by letter. A day or so later I wrote a letter to the under secretary of the Board of Public Works, informing him of what was going on at Tel-el-Amarna, and also of the destruction that was going on in the tombs at Assiout. If anything was done by either of these officials it was not effectual; for the work of destruction went on for more than a month after my information was given.

When the Beni Hassan affair became known the people of the place were asked about it; and to cover up their own complicity in the matter they stated that no one had been up or down the river but parties in the dahabieh of the American mission. During the summer there are no tourists in Egypt, while our work continues all the year. Our boat did, during the season of the demolition of the numerous monuments in the neighbourhood of Beni Hassan, pass that place four times; once before, and three times after, the mutilation of the Khnum Hotep tomb.

My name—I having passed the place twice during the year of 1889—has been connected with the affair. Another member of our mission, who never saw the tomb till after the tourists began to visit it in the autumn of 1889 and found it in its ruined condition, has had his name dragged into the native courts in one province and his party described; his name has also been before the government in another province; and a third member of the mission has been called upon in connexion with the affair to prove his citizenship. This third member is the one whom the natives testify took some stones from the tomb, though he has never been at Beni Hassan nor nearer it than to pass the place on the R. R., which is on the opposite side of the Nile from the tomb.

My desire was that the Egyptian government should so investigate this affair as to bring the truth to light. I offered to give them the information to which I have referred. I did not wish to get the ill-will of the persons whose names I am mentioning in this letter by taking upon myself the rôle of informer and giving information which, never having been asked for, I feel would not have been made use of had it voluntarily been given.

About the middle of October, 1889, I saw in the shop of Sidrack Gras, a well-known native dealer in antiquities in Ekhnim, thirty-one stones which I now know were cut out of mural inscriptions. I was told at the time that the stones had originally been made in the shape I saw them, and as they bore no evidence of having been cut out of inscriptions, I believed the statement. Fifteen of the pieces bore cartouches. I was particularly struck by seven or eight of the cartouches, as they were of a different style and of an older date than the others. None of them were later than the XIIth Dynasty. I was told that the entire collection had come from Tel-el-Amarna. I purchased two of the older lot of cartouches. In our residence at Luxor they were placed in my study and were seen by numerous residents of the place and by dealers. I had much pleasure also in showing them to a representative of the Ghizeh museum. He did not tell me

that they had been cut out of inscriptions. On January 24, 1890, I was told by Mr. Willbour, an American Egyptologist, that they were from the Khnum Hotep tomb. I at once informed the government of my purchase. Being in Ekhnim a month later, I went again to the dealer and got a third cartouche. I got this third cartouche two months after the government began its investigations. Between the time that I got the first two cartouches and the third, according to the story of the dealer, he had gone to Cairo and had sold to the director of the Ghizeh museum thirty-eight or thirty-nine pieces similar to those I first saw in his shop. Had the Egyptian government been zealous for the preservation of ancient monuments, why did not the director of the museum require the dealer to give information as to where he procured the stones at the time they were offered to him for purchase?

Sidrack Gras, according to his own story, went not less than three times to Tel-el-Amarna with a boat, for the special purpose of bringing stones of the above description to Ekhnim for sale. When I got the third cartouche, I saw in his shop not less than fifty pieces in addition to the thirty-one I saw first. In the morning of the day on which I got the third cartouche he told me that he still had all the remaining (Beni Hassan) cartouches which I had pointed out to him as being very interesting when I purchased the two. When I tried to secure them, he produced but one.

Had the director of the Ghizeh museum taken proper measures with the dealer at the time he purchased the thirty-eight pieces he might have secured the remaining Beni Hassan cartouches. Indeed, one of the excuses urged by the man when he failed to produce for me more than the third cartouche was, "perhaps the remainder of them were among those sold to M. Grébaut."

Sidrack Gras had in his employ one Khalil Elias, who went down to the neighbourhood of Tel-el-Amarna to drum up trade. Whether he was guilty of going from place to place and showing the people what to cut out I cannot say. On this point I have an opinion, and a thorough investigation would doubtless make evident the extent of his guilt. When he found anything to justify a journey to the place by his employer, Sidrack would go down with a boat, and the people took the things to his boat and there he made his purchases.

The people of Beni Hassan would of course not hesitate to cast suspicion on anyone who might have passed the place, providing that by so doing they could shield themselves. It may be satisfactory to the officials of the Egyptian government to have the affair accredited to foreigners whom they will say they cannot control, rather than to natives, as that would furnish another glaring illustration of the gross negligence of the officials to whose care has been entrusted the preservation of these monuments.

The result of the investigation made by the under secretary of the Board of Public Works in so far as it concerns myself was given to our Consul-General in writing, and was to the effect that he was satisfied that I had had nothing to do with the affair. I have no doubt that he would willingly have used the same expression concerning any member of our mission whose name has been mentioned in connexion with the matter.

The statements made by me concerning Sidrack Gras and the date of the stones to M. Grébaut were given to me by him repeatedly, and in the presence of competent witnesses. These facts are well known to dealers and others in Ekhnim. They are well known to the people of Beni Hassan and Tel-el-Amarna.

The truth could easily be known if the government officials were at all anxious to know

it. What can be expected of officials who would not trouble themselves to ask me where I got the cartouches when I informed them that I had purchased two? What can be expected of officials who, when I sent the three cartouches to them that they might be replaced in their positions in the tomb from which they were taken, did not trouble themselves to ask me where I got them? What can be expected of an administration, the head of which, when purchasing thirty-eight or thirty-nine pieces similar to those which were stolen from Beni Hassan, says: "We will not give you much for them because they have been cut from the walls of tombs," while he at the same time fails to ask the dealer, "Where did you get these?"

If any of your readers have heard of the name or names of any of the American missionaries in connexion with this affair, I would like to ask such to remember that it was an American missionary who informed two Egyptian officials of the destruction that was going on at Tel-el-Amarna, at a time when half the destruction might have been prevented had measures to that effect been speedily taken. The only Beni Hassan cartouches that have yet come to light have been saved to Egypt and turned over to the museum administration by an American missionary. The Government officials, after a wild-goose chase of two months, accomplished nothing; but after they had exerted themselves for that length of time, an American missionary brought a third cartouche to light. Nothing but the lack of a little official assistance at the time I got the third cartouche explains the failure to get either the entire lot or correct information as to what disposal had been made of them.

A certain amount of investigation has been made, but great care has been taken not to direct inquiries toward the proper quarter. The Egyptian officials in their investigation of this affair have been doing as an experienced child does when he plays with fire—he is very careful not to get his fingers burned.

CHAUNCEY MURCH.

NOTES ON ART AND ARCHAEOLOGY.

TOWARDS the end of next week there will be on view, at the Burlington Gallery, Old Bond-street, a series of water-colour drawings by the late Henry P. Riviere, of the Old Water-colour Society, illustrating Rome and the Campagna.

MR. JOHN MURRAY announces a fourth and revised edition of Mr. Wilfrid J. Cripps's standard work on *Old English Plate*.

THE *Graphic* of this week will give for supplement a double-page engraving, by Mr. Charles Roberts, of Sir Frederick Leighton's large picture, entitled "Captive Andromache," which attracted so much attention at the Royal Academy three years ago.

THE choice collection of old English pottery and porcelain, formed by the late William Edkins of Bristol, was to be sold at Sotheby's during the last three days of this week, together with a small collection of miscellaneous antiquities on Monday. The catalogue is illustrated with lithographs of the more curious pieces, some of which date from the middle of the seventeenth century.

IN order to explain a misconception, which arose from some words in his speech at the Royal Academy banquet, Sir Frederic Leighton has addressed a letter to *The Times*, in which he says:—

"My desire is that the National Gallery of British Art should present in worthy and characteristic examples a complete epitome of the art of our country from the days, say, of Hogarth, and be from henceforth kept continuously abreast of the times; and in speaking of the art of our

country I mean every form and phase of that art in whatever medium it may have found expression, and in so far as it is capable of being displayed in a gallery."

THE new number of the *Transactions* of the Cumberland and Westmoreland Antiquarian and Archaeological Society (vol. xi., Part 2) contains a short paper, with a full-size illustration, on what is known as the Brough Idol. This rude stone figure is said to have been discovered near Brough-under-Stainmore in 1886. It bears the inscription DEO : ARVALO SATURNO SEX COMMODOUS VALER VSLM. Though Mr. Haverfield published it in his *Ephemeris Epigraphica*, he has now no hesitation in pronouncing it to be a modern forgery. Apart from the style of carving and the freshness of the surface, the character of the lettering would alone be damnable; and Mr. Haverfield points out that the inscription is copied from one found at Brescia (*Brixia*) in North Italy (*C.I.L.*, v. 4198), where Henzen and Mommsen both agree in giving "deo Alo" for the former reading "deo Arvalo." Who the forger was remains unknown.

THE STAGE.

"THE ANONYMOUS LETTER."

"THE Anonymous Letter," by Mr. Mark Ambient and Mr. Frank Latimer, will doubtless be repeated at the Lyric, unless it is taken, with moderate promptitude, to another play-house. I saw it at its second performance, when—after a week's interval—it had been "pulled together" a good deal, and had become effective and distinctly amusing, albeit still somewhat faulty. One of its faults, which now seems rather considerable, would shrink into insignificance were the piece but presented to the public as a "farce comedy," and not as comedy proper. For though I gladly concede that it has such passages of wit and such marks of keen and personal observation as belong to comedy rather than to farce—and though I admit also, and gladly welcome, the presence of some serious interest—I am none the less assured that a certain absence of grip and a certain lack of reasonable motive must prevent the play as a whole from taking rank as comedy proper. The "anonymous letter" is one which is despatched presumably from motives of jealousy and revenge—the chosen vices of the vulgar—by an exceedingly vulgar woman. It is not to be doubted that such a being might well have sent such a letter. But what would have been its effect upon the recipient? The recipient is a young married woman, who a year ago—six months ago, if you will—was at a convent school. Her behaviour is that of a baby. Yet all, I am told, are not babies when they emerge into society from the convent school. The girl lacked intelligence and she lacked trustfulness. She should have disbelieved with indignation the story which she read in the letter, and with which—or with insinuations of which—her ears had before then been carefully filled. But had the course which she pursued been thus sensible and natural, this entertaining comedy could, I fear, never have been written; and so we need not perhaps be very hard upon her—she has permitted us an amusement we should not otherwise have had.

But the leading character is really that of

a burlesque actress—one Helen Grant. This lady is doubtless almost as little true as the other, if truth is to be estimated only by achieved resemblance to a particular and accepted type. But there is in her a deeper truth to human nature. Every burlesque actress is not like her. Nay, more; very few can presumably be like her. But she is possible: she is interesting: she is sympathetic. And Miss Florence West plays with most singular tact, with delicacy, with persuasiveness, this heroine of the stage dance and of the accordion-pleated skirt—this Bohemian, free without vulgarity, who is a comrade and a friend of so many, and a lover only of one. Miss West was not the lady—perhaps not even the type of lady—originally intended for this part; but, to my own taste, she is a thousand times better fitted for it than any noisy romp—than any one more obviously and immediately piquant.

Mr. Lewis Waller plays admirably the gentleman who—if his wife would but believe it—is the quite blameless husband of the little convent school-girl, and not the actress's lover. Young Mr. Credit, of the Stock Exchange, gets the hand of the more desirable woman. He is played by Mr. Eric Lewis, and we are reconciled to this disposition of Miss Grant's fate. Mr. Vernon, as Baron Goldsheim, gives a good bit of character-acting; and more broadly comic is the Sir Daniel Dollar of Mr. George Mudie. This gentleman is a philanthropist—not indisposed to act in conjunction with "Royalties," of whom as many as three attend his principal meetings—and, when the world's eyes are upon him, he is, to boot, a model prude. Miss Vane plays his wife—the sender of the anonymous letter—who with effort elbows her way into what may be mistaken for Society. She is the most fatal guide that the ingenuous Mrs. Sinclair could possibly have. Miss Leighton gives unwonted character to a Scottish maid who attends upon the actress; and Miss Annie Rose—limited in facial expression, but suggesting well enough the simplicity of the person she represents—plays Mrs. Sinclair, who, having departed upon very insufficient reasons, finally restores herself to her lord.

Though this piece is not wholly a success, and wants strength in one or two essential matters and places, it is sympathetic and entertaining; it is agreeably free both from the conventionalities of the blinded optimist and the conventionalities of the very cheap cynic.

FREDERICK WEDMORE.

MUSIC.

MUSIC OF THE WEEK.

M. MASSENET'S "*Manon*" was performed in French at Covent Garden on Tuesday evening. Produced in Paris in 1884, this opera soon found its way to England, and was given by the Carl Rosa company first in the provinces, and afterwards in London. The story of the fickle Manon and her too constant lover, Des Grieux, is interesting, though it has neither the point nor gradation of interest of "*Carmen*," to which it is distantly allied. M. Massenet's music is graceful and the orchestration effective;

and, of its kind, the opera may be considered successful. The part of Manon was taken by Miss Sybil Sanderson, an American soprano, who has won fame in Paris. She has a bright voice, of high compass; but so far as one could judge, it is not strong enough for Covent Garden. Her acting is good. The chief success of the evening was achieved by M. van Dyck, the Belgian tenor. With his sonorous voice, skilful singing, and admirable acting, he carried all before him. M. Juteau, who played in an amusing manner the part of the old *roué* Guillot, comes from the Théâtre de la Monnaie, Brussels. The performance was under the direction of Signor Mancinelli.

"*Les Huguenots*" was given on Wednesday evening with a strong cast. Mme. Albani was the Valentina, Mlle. Giulia Ravogli the Urbano, while the male parts were allotted to the distinguished artists, MM. Lassalle, Maurel, and the two de Reszkes. Mlle. Mravina (Margherita di Valois) from the Opera House, Petersburg, made a first and highly successful appearance. She has a clear, sweet voice, and is a graceful and efficient actress. The chorus was good, the staging excellent. The house was well filled. Signor Bevignani conducted on this occasion.

A Sinfonia-Epitalamio, by Signor Sgambati, was the novelty at the fifth Philharmonic Concert last Thursday week. It is nearly ten years since his first Symphony was produced at the Crystal Palace; he then, and again in a second, followed classical lines, but the work under notice (No. 3) shows independence of form. The directors of the Philharmonic have made more than one unfortunate experiment in the matter of novelties; we use the word "experiment" advisedly, for we cannot believe that some compositions would have ever been selected if they had been previously heard. Sgambati's first Symphony was clever and of good promise, and the directors probably thought that the promise had to some extent been fulfilled. But such has not proved to be the case; the new work turns out to be merely a series of light movements written to entertain the royal personages assembled for the marriage of the Duke of Aosta and Princess Letitia in 1888. The music is harmless enough in itself, but out of place at a concert of a society for which serious works were expressly composed by Beethoven, Spohr, Mendelssohn, and other distinguished composers. Signor Sgambati conducted, and the performance of his work was excellent. Mr. Frederick Lamond played Brahms's second pianoforte Concerto in B flat. We wrote quite recently about the composer's violin Concerto as improving on acquaintance, but the reverse is the case with the pianoforte work. It afforded, however, an excellent opportunity for Mr. Lamond to display his technique, but he played with such earnestness that the effect was at times hard. Master Gérardy excited great enthusiasm by his performance of a Goltermann Concerto, and M. Eugène Oudin sang admirably songs by Marschner and Gounod. Mr. Cowen conducted with care.

Mr. and Mrs. Henschel gave their second vocal recital at St. James's Hall last Friday week. There was a very large attendance, and the interesting programme was much enjoyed. Mr. Henschel sang a particularly fine sacred Aria by Bach, entitled "*Vergies mein nicht*."

Mme. de Pachmann gave a pianoforte recital at Princes' Hall on Saturday afternoon. Her reading of Beethoven's Sonata in E flat (Op. 81a) was a good one. In Raff's "*Rigandon*" she displayed an exquisite touch. She also played two pieces of her own composition, including the well-written "*Thème et Variations*."

MUSICAL PUBLICATIONS.

Memoir of Madame Jenny Lind-Goldschmidt. By Henry Scott Holland, and W. S. Rockstro. 2 vols. (John Murray.) The authors of this book were, of course, obliged to give the name of the great artist in full, but she is universally known and spoken of merely as Jenny Lind. There have been many queens of song, but none with more magic in its sound than the name of "the Swedish Nightingale." Her life was, indeed, a romantic one. A dancer at the Opera House, Stockholm, heard her as a child of nine, and proclaimed her a genius. She entered the Theatre School, and before the age of twenty had made her *début* on the stage. The directors were pleased with her, and in 1837 offered her a fixed yearly salary of about £60, with a bonus on each appearance; two years later it was raised to nearly £80. Such was her humble beginning. But in 1841 she went to Paris to consult Signor Manuel Garcia, the most renowned *Maestro di Canto* in Europe. He heard her, and pronounced his terrible verdict—"Mademoiselle, vous n'avez plus de voix"; her voice, in fact, had been strained by over-exertion and a faulty method of production. After proper rest she took lessons from him, and for these she was deeply grateful to the end of her life. It has been stated in print that Jenny Lind sang at the Grand Opéra without success, and also that she applied for an engagement but was refused. But a letter from Jenny Lind to M. Vatel, director of the Opéra shows clearly that neither of these oft-repeated statements is true. She returned for a time to her native country, and in 1844 made her appearance in "Norma" at Berlin, delighting the public and disarming the critics. The news of her brilliant success quickly spread, and Mr. Bunn was soon on his way to Berlin in the hopes of securing Jenny Lind for his approaching season. The famous "Bunn" contract is duly described and discussed, and her biographers have little difficulty in showing that the manager's proposals were anything but handsome. The mention of the performance of "Euryanthe" at Berlin in 1845 in aid of funds for a monument to Weber, in which Jenny Lind took a part, leads to some interesting remarks respecting the libretto of that opera. It is quite true that the omission of the tableau which the composer wished to be presented to the audience during the *Largo* of the Overture is a dramatic error, and detrimental to a fine work. The unveiling of the Beethoven monument at Bonn in 1845, the royal guests at Brühl, and the old feudal fortress of Stolzenfels, the concerts and the singing of "the Lind," form the subjects of a brief but extremely interesting chapter. It was during these exciting days that Jenny Lind first met Mr. and Mrs. Grote, in whose country-house close to Burnham Beeches she afterwards spent such happy days. In the following year she made the acquaintance of Mendelssohn, and there speedily sprang up a warm friendship, which the death of the composer in the following year brought to a premature end. Some of Mendelssohn's letters are published for the first time, and his admiration of "the Lind," both as a woman and as an artist, was evidently as sincere as it was enthusiastic. These letters, and many a page about their intercourse, will be read with interest, and we will not spoil the reader's enjoyment by quotation. Mendelssohn in his published letters is silent about Schumann's music; it is, therefore, particularly pleasant to read that Jenny Lind's enthusiasm for Schumann's genius first began under Mendelssohn's guidance. The letters from Lumley to Mendelssohn concerning the "Tempest" opera show how earnest the composer was in his desire for a good book. The "Tempest"

was to be written for Jenny Lind to appear in as Miranda at Her Majesty's Theatre in 1847, and this must have been a strong inducement to carry out the scheme; but Mendelssohn, after long correspondence, rejected Scribe's libretto, as his "artistic conscience rebelled against the changes which the French librettist proposed to introduce in the construction of a drama consecrated by the genius of Shakspeare." In 1847 Jenny Lind met the Schumanns at Vienna, and Mme. Schumann has kindly furnished extracts from her diary. Jenny Lind so charmed her that she writes: "I could have hugged her all the time." Again in 1850 Mme. Schumann has much to say about the songstress. She writes: "I need scarcely mention that Robert is equally charmed with her; for a composer it is a special delight to hear his songs rendered as coming from the depths of his own heart." Schumann's songs always gave her delight, and her biographers tell how; as she lay on her deathbed at Malvern, the last notes she ever sang were the first bars of "An den Sonnenschein." The arrival of Jenny Lind in London on April 16, 1847, caused wonderful excitement. Mrs. Grote and Mendelssohn walked up and down the western side of Belgrave-square "eagerly watching for the appearance of the party." At last they were "rewarded by the sight of two four-wheeled cabs, heavily laden with luggage." Jenny Lind had at length

arrived in the city in which she was destined to win triumphs more brilliant than those attained by any other singer of the period. Those triumphs are fully described, and we must leave our readers to peruse them at leisure. Jenny Lind had a wonderful voice; and with her high notes, marvellous shakes, and extraordinary cadenzas, brought down the house every time she appeared; but it was her high ideal as an artist, and her constant endeavour to perfect that ideal, that fascinated such men as Lindblad, Anderson, Thorwaldsen, the Schumanns, and Mendelssohn. And, while admiring her gifts, it was her simplicity of manner, her sweet, unselfish nature that so endeared her to the friends which she never failed to make wherever she went—the "simplicity of a child, and the goodness of an angel," as the late Dean (then Mr.) Stanley wrote in a letter from Norwich in 1847. When her fame was at its zenith, Jenny Lind withdrew from the stage. Those who wish thoroughly to understand why she took this step have only to read attentively the chapter entitled "How did Jenny Lind come to leave the Stage?" This is a brief account of a well-written and attractive book, but it is long enough to call attention to it; its title will prove its best recommendation. It is dedicated to the Queen, one of Jenny Lind's greatest admirers. J. S. SHEDLOCK.

AGENCIES.

London Agents, Messrs. W. H. SMITH & SON, 186, Strand.

Copies of the ACADEMY can be obtained every Saturday morning in EDINBURGH of Mr. MENZIES; in DUBLIN of Messrs. EASON & SON, 40, Sackville-street; in MANCHESTER of Mr. J. HEYWOOD. Ten days after date of publication, in NEW YORK, of Messrs. G. P. PUTNAM'S SONS.

TERMS OF SUBSCRIPTIONS

TO
THE ACADEMY.

(PAYABLE IN ADVANCE.)

	YEARLY.	HALF-YEARLY.	QUARTERLY.
	£ s. d.	£ s. d.	£ s. d.
If obtained of a Newsvendor or at a Railway Station . . .	0 13 0	0 6 6	0 3 3
Including Postage to any part of the United Kingdom . .	0 15 2	0 7 7	0 3 10
Including Postage to any part of France, Germany, India, China &c.	0 17 4	0 8 8	0 4 4

Messrs. MACMILLAN & CO. beg to announce that the SECOND EDITION of Dr. ABBOTT'S "PHILOMYTHUS," with lxxv pages of New Preface, entitled "Newmanianism," is now ready, crown 8vo, cloth, price 3s. 6d. The PREFACE may be had separately, price 1s. net.

MACMILLAN & CO., LONDON.

Messrs. MACMILLAN & CO. beg to announce that Mr. MARION CRAWFORD'S New Novel, "KHALED: a TALE of ARABIA," is now ready at all Libraries and Booksellers, in 2 vols., globe 8vo, price 12s. The Cheaper Edition of his previous Novel, "A CIGARETTE MAKER'S ROMANCE," may also be had in 1 vol., crown 8vo, cloth, price 6s.

MACMILLAN & CO., LONDON.

THEATRES.

ADELPHI THEATRE.

Sole Proprietors and Managers, A. & S. GATTI.
Every Evening, at 8, **THE STREETS OF LONDON.**
Messrs. Leonard Byrne, F. Glover, L. Rignold, T. B. Thalberg, C. Dalton, F. Gilmore, J. Northcote, J. East, W. Northcote, H. Cooper; Mesdames Olga Brandon, Clara Jecks, Ferrar, and Leigh.
Preceded, at 7.15, by **THE LITTLE SENTINEL.**

AVENUE THEATRE.

Lessee and Manager, Mr. HENRY LEE.
Every Evening, at 8.30, a Comedy, in four acts, by Bronson Howard, entitled **THE HENRIETTA.**

COMEDY THEATRE.

Manager, Mr. CHAS. H. HAWTREY.
Every Evening, at 9, **JANE.**
Messrs. Kemble, C. Brookfield, E. M. Robson, and W. Draycott; Mesdames Ethel Matthews, Ewell, Ada Murray, Lottie Venne.
Preceded, at 8.10, by **FOR CHARITY'S SAKE.**

COURT THEATRE.

Every Evening, at 9, **THE LATE LAMENTED.**
Messrs. A. Cecil, H. Standing, A. Aynesworth, F. Cape, G. Farquhar, C. Rock, and J. Clulow; Mesdames R. Filippi, E. Phelps, Harrington, and John Wood.
Preceded, at 8.15, by **A MUTUAL MISTAKE.**

CRITERION THEATRE.

Lessee and Manager, Mr. CHARLES WYNDHAM.
Every Evening, at 9, **WILD OATS.**
Messrs. Charles Wyndham, David James, E. Righton, G. Giddens, W. Blakeley, W. E. Gregory, Valentine, Atherley; Mesdames E. Terriss, J. C. Smith, and Mary Moore.
Preceded, at 8.25, by **NINE POINTS OF THE LAW.**

DRURY LANE THEATRE.

Sole Lessee and Manager, AUGUSTUS HARRIS.
Every Evening, at 7.45,
IT'S NEVER TOO LATE TO MEND.

GAIETY THEATRE

Lessee and Manager, Mr. GEORGE EDWARDS.
This Evening, at 8.30, **CARMEN UP TO DATA.**
Preceded, at 7.40, by **HIS LAST CHANCE.**

GARRICK THEATRE

Lessee and Manager, Mr. JOHN HARE.
Every Evening, at 8, **LADY BOUNTIFUL.**
Messrs. Groves, Sydney Brough, Somerset, Cathcart, Gilbert Hare, Byron, Rivers, Power, and J. Forbes-Robertson; Mesdames Addison, Linden, Drummond, Ferrar, Webster, Elton, and Kate Rorke.

HAYMARKET THEATRE.

Lessee and Manager, Mr. H. BEERHOUM-TREE.
Every Evening, at 8.10, **THE DANCING GIRL.**

LYRIC THEATRE

Lessee and Manager, Mr. HORACE SEDGER.
This Evening at 8.15, **LA CIGALE.**
Preceded, at 7.30, by **LOVE and LAW.**

NEW OLYMPIC THEATRE.

Sole Lessee and Manager, Mr. WILSON BARRETT.
Every Evening, at 7.45,
MR. WILSON BARRETT as THE SILVER KING.

OPERA COMIQUE THEATRE.

This Evening, at 8.20, **JOAN OF ARC.**
Messrs. Edward Lewis, E. Bantock, W. Warde, and Arthur Roberts; Mesdames Marion Hood, F. Emery, Linda Verner, Florence Monteith, Jenny McNulty, Katie Seymour, L. Gourlay, Ruby McNeil, and Phyllis Broughton.
Preceded, at 7.45, by **CRIME AND CHRISTENING.**

PRINCE of WALES' THEATRE.

Lessee and Manager, Mr. HORACE SEDGER.
This Evening, at 9, a Musical Play without words, entitled **L'ENFANT PRODIGE.**
Preceded, at 8.15, by **THE GYPSIES.**

SAVOY THEATRE.

Proprietor and Manager, R. D'O'VILY CARTE.
Every Evening, at 8.30,
THE GONDOLIERS; or, The King of Barataria.

ST. JAMES'S THEATRE.

Sole Lessee and Manager, Mr. GEORGE ALEXANDER.
This Evening, at 8.30, **THE IDLER.**
Preceded, at 8, by **THE GAY LOTHARIO.**

TOOLE'S THEATRE.

Manageress, Miss FLORENCE M'KENZIE.
Every Evening, at 8.45, **PAUL PRY.**
Preceded, at 8, by **A BROKEN SIXPENCE.**
Conclude with **BIRTHPLACE OF FODGERS.**

VAUDEVILLE THEATRE.

Sole Lessee and Manager, Mr. THOMAS THORNE.
Every Evening, at 8.15, **HEDDA GABLER.**

THE SOLICITORS' JOURNAL.

THE ORGAN OF BOTH BRANCHES OF
THE LEGAL PROFESSION.

ESTABLISHED 1857.

Published every Friday. Price 6d.

Of the general contents of the JOURNAL the following statement will afford some idea:—

CURRENT TOPICS.

Discussions of the legal events of the week.

LEADING ARTICLES.

Essays upon branches of law and matters of professional interest.

CASES OF THE WEEK.

Short original reports, by Barristers specially engaged for the purpose, of cases of importance decided during the current week.

PENDING LEGISLATION.

All important measures before Parliament are summarised in this department.

LEGISLATION OF THE YEAR.

Under this head careful criticisms are given of the legislative results of the Session.

REVIEWS.

New legal works are elaborately noticed in this department.

NEW ORDERS, &c.

In this department are given all new Rules and Orders; in some cases before they can be obtained by the public.

GENERAL CORRESPONDENCE.

A medium for the interchange of ideas between members of the profession.

COURTS.

Special reports of cases decided by the Railway Commission. Selected cases in the County Courts are also reported. All important decisions on Election Petitions are reported, and notes are given of decisions of importance in the Revising Barristers' Courts.

SOLICITORS' CASES.

Full reports (furnished specially by Barristers) of applications against Solicitors.

APPOINTMENTS AND OBITUARY.

Pains are taken to render these accurate and complete.

SOCIETIES AND INSTITUTIONS.

Full reports of the proceedings of the Law Societies. A Careful Summary is given of all the Legal News of the Week, and special attention is bestowed on furnishing Early Copies of all Court Papers.

ANNUAL SUBSCRIPTIONS.

SOLICITORS' JOURNAL ONLY, 26s.; by post, 28s., when paid in advance. Single Number, 6d.

SOLICITORS' JOURNAL and WEEKLY REPORTER, £2 12s., post-free, when paid in advance.

WEEKLY REPORTER, in Wrapper, £2 12s., post-free. Single Number, 1s.

The Solicitors' Journal and Reporter can be ordered from any date.

Cheques and Post Office Orders payable to H. VILLERS.

OFFICE: 27, CHANCERY LANE, W.C.

ESTABLISHED 1851.

BIRKBECK BANK,

Southampton Buildings, Chancery Lane.
THREE per CENT. INTEREST allowed on DEPOSITS, repayable on demand
TWO per CENT. on CURRENT ACCOUNTS, calculated on minimum monthly balances, when not drawn below £100
STOCKS, SHARES, and ANNUITIES purchased and

SAVINGS DEPARTMENT.

For the encouragement of Thrift the Bank receives small sums on deposits, and allows interest at the rate of **THREE per CENT. per annum**, on each completed £1. FRANCIS RAVENSCROFT, Manager.

HOW TO PURCHASE A HOUSE FOR

TWO GUINEAS PER MONTH, OR A PLOT OF LAND, FOR FIVE SHILLINGS PER MONTH.
The BIRKBECK ALMANACK, with full particulars post-free, on application. FRANCIS RAVENSCROFT, Manager.

FURNISH your HOUSES or APARTMENTS THROUGHOUT**ON****MOEDER'S HIRE SYSTEM.**

The original, best, and most liberal. Suits all.

FOUNDED A.D. 1868.

Furnish direct from the Manufacturer, from £10 to £10,000.

Cash prices. No extra charge for time given.

Catalogues, Estimates, Press Opinions, Testimonials Post Free.

F. MOEDER,

248, 249, 250, Tottenham Court Road, W. (Kindly note numbers)

Goods carefully Removed and Warehoused.

To H.R.H. the PRINCE of WALES.

BRAND & CO'S AI SAUCE,**SOUPS, PRESERVED PROVISIONS****POTTED MEATS, and YORK and GAME****PIES. Also,****ESSENCE of BEEF, BEEF TEA,****TURTLE SOUP, and JELLY, and other****SPECIALITIES for INVALIDS.****CAUTION—BEWARE of IMITATIONS.**

SOLE ADDRESS—
11, LITTLE STANHOPE STREET,
MAYFAIR, W.

LONSDALE PRINTING WORKS,

LONSDALE BUILDINGS, 27, CHANCERY LANE.

ALEXANDER & SHEPHEARD,

PRINTERS AND PUBLISHERS.

BOOKS, PAMPHLETS, MAGAZINES**NEWSPAPERS and PERIODICALS,**

And all General and Commercial Work.

Every description of Printing—large or small.

Printers of *THE ACADEMY* Newspaper.

Authors advised with as to Printing and Publishing
Estimates and all information furnished.
Contracts entered into.

Where difficulty is experienced in procuring *THE ACADEMY* with regularity in the Country, it is requested that application be made direct to the Publisher.

Terms of annual subscription, 15s. 2d.; foreign, 17s. 4d.

Office: 27, CHANCERY LANE, W.C.

FRY'S

Lancet—"Pure and very soluble."

Medical Times—"Eminently suitable for Invalids."

PURE CONCENTRATED

Sir C. A. Cameron—"I have never

President Royal College of
Surgeons, Ireland.

tasted Cocoa
that I like so
well."

COCOA

Fair Exhibition 1889: GOLD MEDAL awarded to J. S. FRY & SONS

SWAN SONNENSCHN & CO.'S SPRING LIST

EDITED BY PROF. H. NETTLESHIP, M.A., AND J. E. SANDYS, Litt.D.

DICTIONARY of CLASSICAL ANTIQUITIES (Mythology, Religion, Literature & Art).

Adapted from the Work of Prof. SEYFFERT by HENRY NETTLESHIP, M.A., Professor of Latin Literature in the University of Oxford, and J. E. SANDYS, Litt.D., Public Orator in the University of Cambridge. With over 450 Illustrations. Crown 4to, Double Columns, 21s.; Presentation Edition, 22s. 6d.

The *TIMES* says:—"At once more concise and more comprehensive than the well-known Dictionary of Greek and Roman Antiquities which has so long held the field in this country, and is now re-appearing in a new and enlarged edition. For that very reason it will be more adapted to the requirements of certain classes of students, while its scholarly execution and its copious illustrations render it, within its limits, a formidable rival to Dr. William Smith's invaluable volumes."

ENGLISH ADAPTATION OF MUNK.

THE NEW VOLUME IS:—

THE STUDENT'S GREEK TRAGEDIANS. By A. W. VERRALL, Litt.D., Fellow and Lecturer of Trinity College, Cambridge. With an Engraved Portrait. 3s. 6d.

THE PREVIOUS VOLUME WAS:—

THE STUDENT'S CICERO. By W. Y. Fausset, M.A., of Fettes College. With an Engraved Portrait. 3s. 6d.

"Eminently the sort of book that a student will find profitable and stimulating." *Spectator*.

CANON LIDDON'S SERMONS OF 1889-1890.

SERMONS (14) PREACHED by H. P. LIDDON, D.D., D.C.L., Canon of St. Paul's. Third Series, forming Vol. VI. of the "Contemporary Pulpit Library." Cloth extra, gilt top, 2s. 6d.

SCHOPENHAUER SERIES.

By T. BAILEY SAUNDERS, M.A. (Oxon.)—CONCLUDING VOLUME.

4. THE ART of LITERATURE. By A. Schopenhauer.

The other Volumes are:—1. THE WISDOM of LIFE. 2s. 6d.—2. COUNSELS and MAXIMS. 2s. 6d.—3. RELIGION: a Dialogue, &c. 2s. 6d.—5. STUDIES in PESSIMISM. 2s. 6d. Each in a Second Edition.

RIDDLES of the SPHINX: a Study in the Philosophy of Evolution. By A. TROGLDYTE. 8vo, 12s.

Introductory—Agnosticism—Scepticism—Pessimism—Reconstruction—The Method of Philosophy—The Metaphysics of Evolution—Formulas of the Law of Evolution—Man and the World—Man and God—Immortality—Conclusion.

NEW VOLUME OF MR. THEAL'S "SOUTH AFRICA."

HISTORY of SOUTH AFRICA, 1795-1834. By Geo. McCall THEAL. With 7 Coloured Maps, &c. 8vo, 15s.

The volumes already published are:—"South Africa, 1486-1601," 15s.; 1691-1795, 15s.; "The Emigrant Boers, 1836-1851" (Second Edition), 15s.; "The Republics and Native Territories, 1854-1872," 15s. "Mr. Theal has unquestionable qualifications for the task he has undertaken."—*Spectator*.

THE TRUTH about the PORTUGUESE in AFRICA. By J. P. MANSEL WEALE. 2s. 6d.

THE BRITISH COLONIST in NORTH AMERICA: a Guide for Intending Emigrants. 398 pp. and 2 large Coloured Maps. 2s. 6d.; cloth, 3s. 6d. Unusually accurate, and almost unique among its class for the honesty with which the good and bad are placed before the reader."—*Academy*.

VICISSITUDES of BUSH-LIFE in AUSTRALIA and NEW ZEALAND. By DUGALD FERGUSON (an old Colonist). 8vo, 10s. 6d. "Adventures abound. A capital book for anybody not too old to learn in this medley of farming and fighting, courtship, and self-help."—*Anti-Jacobin*. "A fascinating mixture of reality and romance. Mr. Ferguson is an old Colonist, who knows the world as well as a London West-Ender knows Hyde Park."—*Echo*.

MR. GEORGE BARLOW'S TWO POEMS.

(1) **FROM DAWN to SUNSET.** Crown 8vo, 6s.

(2) **THE PAGEANT of LIFE.** Second Edition. 4s. 6d.

"In 'From Dawn to Sunset,' Mr. Barlow manifests in quite an equal degree what he has already shown in his 'Pageant of Life,' a power sufficient to place him in the same rank with Tennyson, Swinburne, and Matthew Arnold."—*Westminster Review*. "He stands forward as an inspired teacher of mankind. His poetry overflows with passion, eloquence, and music." *Black and White*.

A FREAK of FATE. By the Earl of Desart, Author of "Lord and Lady Piccadilly," &c., &c. 2 vols. [Shortly.]

JEROME. By Annabel Gray, Author of "Estella," &c., &c. 3 vols., 31s. 6d. [This day.]

THE WAGES of SIN. By Lucas Malet. The Fifth (Cabinet) Edition of this most successful Novel. 2 vols., neatly bound, 10s.

UNIFORM WITH THE AUTHOR'S *6s.* BOOKS.

BETTER DEAD. By J. M. Barrie, Author of "Auld Licht Idylls," "A Window in Thrums," &c. Dark blue buckram, gilt top, 2s. 6d. "Delightfully humorous and clever."—*Review of Reviews*.

NEW VOLS. OF SONNENSCHN'S CHEAP STANDARD AUTHORS.

1. **DYCE'S SHAKESPEARE.** New Edition. In 10 vols., 8vo, 45s. net. This well-known Edition of Shakspeare, with the Rev. A. Dyce's Copyright Text, Notes, Biography, Glossary, &c., is universally regarded as the Standard Library Edition. Originally published at £8, it is now for the first time offered at a popular price, handsomely bound in dark blue cloth.

"Read Peppys; it is the best History of England extant."—EMERSON.

PEPPY'S DIARY and CORRESPONDENCE. Edited by Lord BRAYBROOKE. 4 vols., 18s. net. It includes the Copyright Matter (which has been specially purchased), Notes and Appendices, together with a Life of Peppys, and a copious Index, &c. "One of the cheapest, neatest, and most worthy reprints that we have come across. The scholar's edition."—*Review of Reviews*.

LETTERS of HORACE WALPOLE. Selected and Edited by Professor C. D. YONGE, M.A. 2 vols., 8vo, 8s. net.

NEW VOLS. OF "SOCIAL SCIENCE SERIES."

25. **THE LAND and the LABOURERS.** By Rev. C. W. Stubbs, M.A. (Cantab.). 2s. 6d.

26. **THE EVOLUTION of PROPERTY.** By Paul Lafargue. 2s. 6d.

27. **CRIME and its CAUSES.** By W. Douglas Morrison, of H.M. Prison, Wandsworth. 2s. 6d.

28. **PRINCIPLES of STATE INTERFERENCE.** By D. G. Ritchie, M.A. (Oxon.). 2s. 6d. Four Essays on the Political Philosophy of Spencer, Mill, and T. H. Green.

29. **GERMAN SOCIALISM and F. LASSALLE.** By W. H. Dawson. 2s. 6d.

30. **THE PURSE and the CONSCIENCE.** By H. M. Thompson, B.A. (Cantab.). 2s. 6d.

"Healthily orthodox; maintains that the Competitive System, though clogged in its operation, is fundamentally just and selective, though not educative."—*Manchester Guardian*.

31. **THE ORIGIN of PROPERTY in LAND.** By Fustel de Coulanges. Translated by MARGARET ASHLEY. With an Introduction on THE ENGLISH MANOR by Professor W. J. ASHLEY, M.A. 2s. 6d.

CAPITAL: a Critical Analysis of Capitalist Production. By KARL MARX. Edited by F. ENGELS. Fourth Edition. Thick 8vo, 10s. 6d.

DEDICATED TO HIS GRACE THE DUKE OF PORTLAND.

OUR CANINE COMPANIONS in HEALTH and DISEASE. By Professor J. WOODROFFE HILL, Author of "Management and Diseases of the Dog" (Third Edition, 7s. 6d.), &c., &c. 3s. 6d.

THE BOATING MAN'S VADE MECUM. By Wm. Winn. With Many Practical Illustrations by the Author. 5s. Contains Hints on Steaming, Sailing, Rowing, Towing, Quanting, Swimming, Camping, Fishing; Spars, Rigging, Sails, and Fittings; Designing, Building; Signals, Buoys; and Purchasing; Racing Rules, Rules of Road, &c., &c.

INTRODUCTORY SCIENCE TEXT-BOOKS.

1. **PETROLOGY.** By F. H. Hatch, Ph.D., F.G.S. With 43 Illustrations, 3s. 6d. Second Edition. "A model of what a student's text-book should be; it is clear, concise, and yet full."—*Literary World*.

2. **BOTANY.** By Edward Aveling, D.Sc., Fellow of Univ. Coll., Lond. With 271 Illustrations. 4s. 6d. "The best and most practical elementary text-book of botany in the English language." *National Observer*.

3. **PHONETICS.** By Laura Soames. With a Preface by Dorothea BEALE. 6s. "Miss Soames has earned a further claim to the gratitude of every right-minded and conscientious teacher, for whom the manual will prove a welcome and useful guide." *Education*.

4. **POLITICAL ECONOMY.** By R. T. Ely, Professor of Political Economy at Johns Hopkins University. 4s. 6d. "It shows, as no other book has ever shown, what the scope of economic study is. The entire field is mapped out, and the survey is from the right standpoint, the sociological." Professor F. H. GIDDINGS.

5. **ETHICS.** By Professor GIZYCKI and Dr. Stanton Coit. 4s. 6d. "It is admirably arranged. It is a book which will stimulate thought."—*Spectator*.

SWAN SONNENSCHN & CO., PATERNOSTER SQUARE, LONDON.